

COMICS BUYER'S GUIDE



#918
June 21, 1991

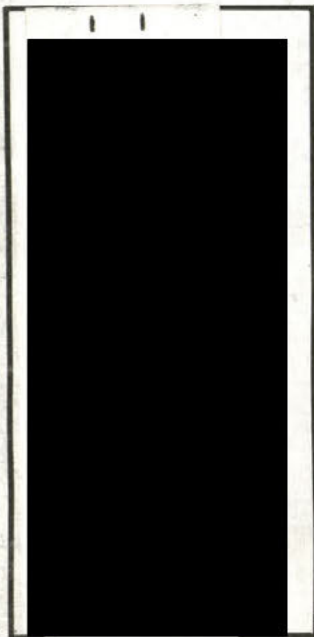
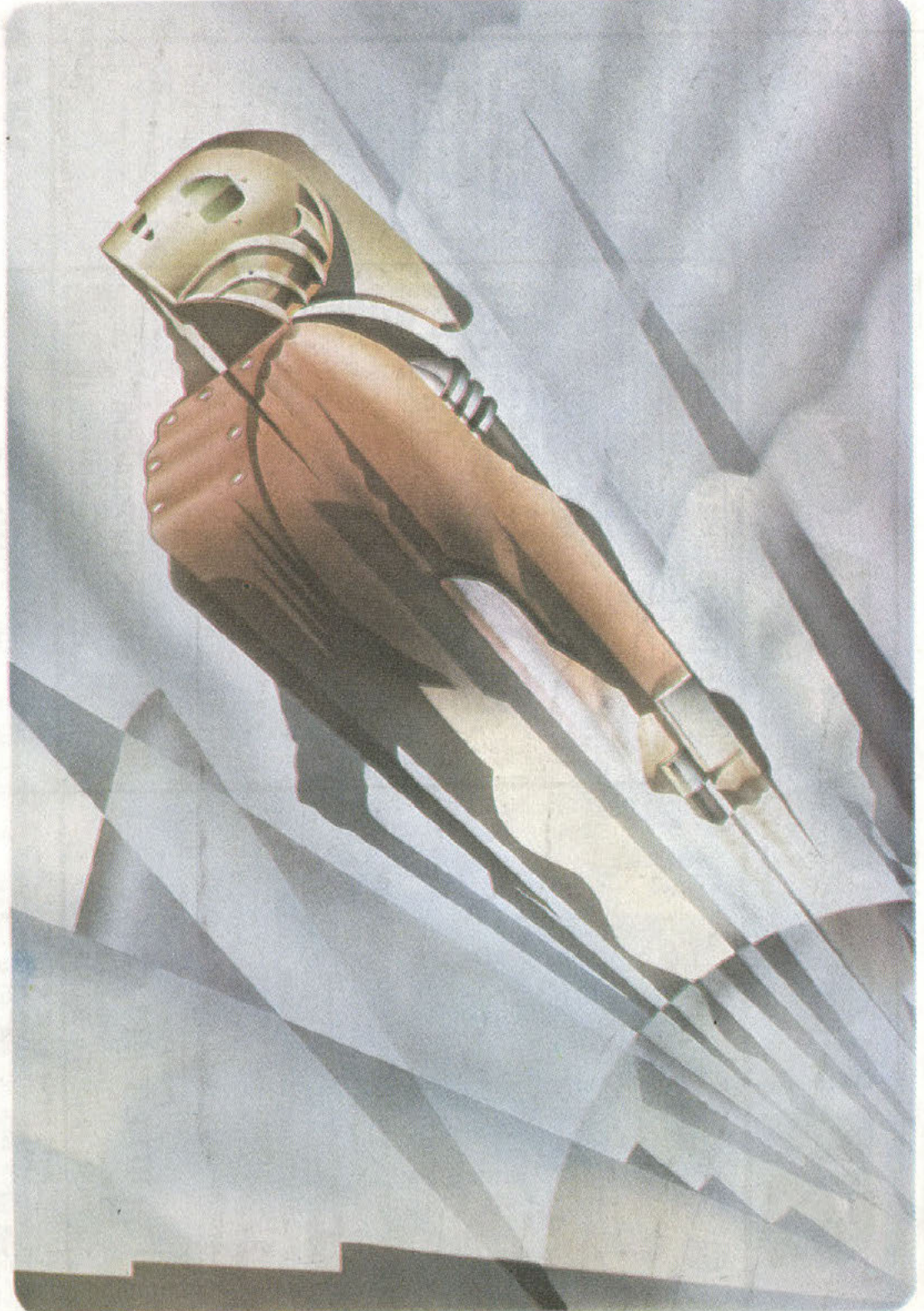
(ISSN 0745-4570)

\$2.50
United States

\$3.50 Canada

Special issue: A look at 'The Rocketeer' movie from Disney

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IPA attends San Diego Expo. Malibu's in pictures, has horrible fall. Extra-Large EC Comics are dead after one issue. Ed Dodd dies. Catalan offers returns. Stars give hints on *Trek* future. *Comics Interview* offers \$100. Diamond sponsors sports card symposium. Platinum *Spidey* goes to *CBG* reader. Dolgoff buys 400,000 comics. Rocket Ranger is based on computer game. Perez signs *Infinity Gauntlet*. Horror film is graphic album. ...3, et al.

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Photo by Ron Barzoff. © Walt Disney Pictures. All rights reserved.

The Rocketeer Production notes

An exciting, dangerous adventure begins when handsome air racing pilot Cliff Secord (Bill Campbell) finds an extraordinary rocket pack, a device that allows him to sweep through the sky when it is strapped to his back.

In the story, set in Los Angeles in 1938, Cliff masters the use of the incredible flying apparatus. When he adds a newly designed helmet that helps to guide him through the air and keeps his identity a secret, the media turns him into a hero, dubbing this unknown icon "The Rocketeer." But there are a number of people — including a deadly would-be world dictator — who will go to any lengths to take possession of the rocket pack.

With his ambitious girlfriend Jenny (Jennifer Connelly), a beautiful young woman with a burning desire to become a Hollywood movie star, the stage is set for an extraordinary adventure. It will show whether Cliff

the stuff that heroes are really made of, in Walt Disney Pictures' *The Rocketeer*.

A Walt Disney Pictures presentation, in association with Silver Screen Partners IV, *The Rocketeer* stars — in addition to Campbell and Connelly — Alan Arkin, Timothy Dalton, and Paul Sorvino. It is directed by Joe Johnston from a screenplay written by Danny Bilson and Paul De Meo, based on characters created by Dave Stevens in his comic book. *The Rocketeer* is produced for The Gordon Company by Lawrence Gordon, Charles Gordon, and Lloyd Levin, with Larry Franco serving as the executive producer.

The story begins in 1938 at Chaplin Field in Los Angeles where cocky young aviator Cliff is flying a GeeBee Racer. The plane is a tiny black-and-yellow prop-job with immense engine power.

The peaceful flight is interrupted, however, by machine-

gun fire which riddles the plane. The GeeBee's engine starts to sputter and smoke. Cliff struggles valiantly to regain control and somehow maneuvers the diving plane toward the runway at Chaplin.

Suddenly, he sees a Ford Roadster in his path; unable to avoid the car, he loses control and the GeeBee slides on its belly across the runway. There is a powerful explosion, but Cliff's mechanic, Peevy (Alan Arkin), and fellow flier Goose (Don Pugsley) pull Cliff safely from the burning plane.

Immediately, the airfield is filled with federal agents and police. The car's driver, Wilmer (Max Grodenchik), is on a gurney and being loaded into an ambulance, as Fitch (Ed Lauter) and Wooly (James Handy) from the FBI stop to ask about a package that he was carrying in the car. Wilmer snarls a response that tells them nothing.

Later, Cliff and Peevy are

checking out their only other plane, a Standard, described as a "flying coffin." But Cliff will have to fly it in the Air Circus later that day.

While getting into the Standard, Cliff discovers something wrapped in a gray duffel bag underneath the seat. He carries the bag to a work table, where he and Peevy open it.

They discover a strange-looking device with a double-cylinder design. It is made of gray steel and chrome, sleek and ominous. Straps are folded tight and bundled in place. When Cliff pushes a red button at the end of a long cable, the device roars and leaps off the table, bulleting toward the roof. It bounces off the ceiling and careens through the hangar, spewing smoke and fire.

Somehow, Cliff is able to shut it off and, with some experimentation, soon realizes that the device is a rocket pack, allowing

(ROCKETEER, Page 3)

'ELLO, LUVS...

...Madraven Stark here. I just saw test sheets for two stories going into *Grave Tales* #1, and they look marvelous! I tell you, if *Grave Digger's* shoddy sheet is going to come off that sweetly, then my venue, *Maggots*, will really have everybody drooling! The tone work alone, from washes to craftint to zip, is simply something! So pick up *Grave Tales* #1 and *Maggots* #1, for some of the tastiest art around (the stories are pretty yummy, too).



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The End of a Mini-Era

Another Rainbow licensed the rights from the Tribune Media Services syndicate a year ago to publish one year's worth of *Dick Tracy* comic books, including six double-sized, full color newsstand 64 pagers and four quality, square-bound large-size comic albums. All by Chester Gould, they were called *The Original Dick Tracy*, reprinting many of the creator's legendary stories.

The first issue, which came out at the same time as the movie, was a smash success... the best selling single issue of a comic book under the Gladstone imprint. Two months later, the second issue barely broke even. None of the three albums did that well—just barely kept their noses above water, you might say. Just too much saturation of Dick on the marketplace.

We took the contents planned for our sixth newsstand comic and converted it to a prestige format—a comic album, really, but in a size more popular with shops and many collectors. The fourth album's contents were shifted to a newsstand format in the form of a black and white magazine. We've just received copies of both.

The prestige book is great-looking, but will cease with #1. The comic shops just didn't support it. As to the b&w mag, it's flat looking, without the color or any gray tones; somewhat of a disappointment. We have no idea whether it will sell sufficient copies on the newsstands to justify its continuance, but its sales were low on the direct market, too. Gould's stuff is great, but it needs to be in color and we can't take a risk to sign on for another year without knowing how the newsstand sales are going to be.

The new series of Hamilton Comics horror titles will be a different story. We've seen early tests and it looks great! We are deeply committed to its continuance and you can bank on *Grave Tales*, *Maggots* and *Dread of Night* still being around in 1992.

We haven't given up on *Dick Tracy*—one of our favorite characters. If we are able to successfully negotiate a new Chester Gould book project, the loyal fans who have so enthusiastically supported what we've done already may—we say "may"—get a real surprise later this year!

500,000 Nintendo Fans Can't Be Wrong!

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Written by ROLAND MANN

Illustrated by KHATO • Covers by HECTOR

Beginning In August From ADVENTURE COMICS

ROCKETEER
(From Page 1)

a person to fly when it is strapped to one's back. What Cliff *doesn't* realize is the number of dangerous people intent on obtaining this innovative device.

After a fight the night before with his actress-girlfriend, Jenny, Cliff goes to a movie set where she is working as an extra. His clumsiness gets her in trouble with the director but brings her to the attention of Neville Sinclair (Timothy Dalton), America's third-biggest star.

Meanwhile, Cliff masters the use of the rocket pack with some close calls and adds a newly designed helmet. The media, which witnessed one of his daredevil stunts, have turned The Rocketeer into a hero, but no one knows who he is.

Joe Johnston, in his first directorial effort since the 1989 Disney movie *Honey, I Shrunk The Kids*, discussed his interest in the project. "I've been a fan of *The Rocketeer* for nearly 10 years. Disney didn't approach me about this project. I approached them."

The Rocketeer began in comic-book form in 1982 as a filler in another comic book, Pacific Comics' *Starslayer*. Creator Dave Stevens devised the characters and story as a favor to a friend, but the response from readers was overwhelming, and Stevens was asked to do more.

Subsequent installments appeared in *Pacific Comics Presents* and *Rocketeer Special*. Those installments were collected in a graphic album, and later chapters appeared in *The Rocketeer Adventure Magazine*.

In creating the characters and milieu of *The Rocketeer*, Stevens looked back on his favorite time in American design: the late 1930s. He doggedly researched the period to accurately capture the dialogue, local flavor, and actual locales which he integrated into the strip.

"If you're going to have to draw a series and live with it," said Stevens, "you need to create a world with characters that you can face every day. I think it's important to like the characters you draw. In doing so, you hope that your readers will want to get to know them, too."

The adaptation from comic book to screenplay occurred when screenwriters Danny Bilson and Paul De Meo approached Stevens in the mid-1980s. The project ended up with Lawrence Gordon, Charles Gordon, and Lloyd Levin at The Gordon Company — and Walt Disney Pictures.

"What makes this project stand out from other films being made in 1990," said Charles Gordon, "is that we're making a movie, not just a vehicle for a movie star." In this case, the movie, itself, is the star.

Describing the film's structure, Johnston said, "It's a puzzle, a tapestry with so many parts that don't relate to any other part: so many scenes, characters, and elements that never come into contact with other elements, and yet everything is woven together. It's like a line of dominoes. If you pull one out, the story stops right there."

Being true to the period and the comic book has been a priority for everyone involved with *The Rocketeer* — but a tougher task for Production Designer Jim Bissell.

Introducing Chip 'n' Dale Rescue Rangers

By David Seidman, editor

Chip 'n' Dale Rescue Rangers is as close as Disney Comics gets to publishing a super-hero comic. And, of all the issues of *Rescue Rangers* so far, the one that you're about to read is the most like a DC/Marvel-style team-up story — with our own satirical twists.

Who are the Rescue Rangers? Says the series' writers' bible: "The city's sewers are backing up, but nobody can trace the trouble to its source. Cargo is disappearing from airplanes . . . in midflight. An orbiting rocket malfunctions, and the rescue of its chimp pilot is deemed too expensive. The police are either too busy for problems like these, or it's not their jurisdiction, or they simply have no idea of where to begin."

"Luckily, there's a secret organization that takes on cases like these —

"Chip 'n' Dale's Rescue Rangers!"

These heroic adventurers sally forth to right wrongs, solve cases, unravel mysteries, and generally do heroic stuff. Of course, they're only three inches tall, but you can't have everything.

Our cast:

Chip: organized, pragmatic, shrewd, and daring, this Ranger is a combination of Dick Tracy and Indiana Jones, if those guys were chipmunks. Chip often leads the group into cases, and he's the one most intrigued by new mysteries.

Dale: a goofball's goofball. Wacky, gullible, impulsive Dale sometimes annoys Chip — but they're closer than brothers. Dale's not very bright and he never thinks beyond the next minute, but his headstrong leaps into action have often saved the team's hash.

Monterey Jack: a raucous, backslapping Aussie musclemouse who's always up for a good fight and would just as soon blast through a wall as open a door. Only cats can scare him. He's always ready with a wild tale of his adventures around the world.

Zipper: Monty's best pal, this gutsy and energetic housefly (yes,

not match," Johnston said. "So that's a big concern: making sure it is a seamless blend of techniques."

Matching Los Angeles in 1938 also proved to be a concern for the filmmakers. Not only is the present city too crowded to show the spaciousness of that period, but the ever-present smog layer would show up in what should be clear-sky aerial sequences.

The answer to this dilemma came in the city of Santa Maria, Calif. Franco said, "L.A. in the late 1930s was little more than a desert valley with hills and trees and orange groves. And then we needed an airstrip to land planes. Santa Maria filled all those needs, and it really looks like Los Angeles in 1938 — at least where we are filming."

In terms of casting, *The Rocketeer* showcases some relative newcomers along with veteran actors. Bill Campbell, after working in television, makes his feature film debut as Cliff Secord, while Jennifer Connelly, whose initiation into film acting was at age 12 in *Once Upon a Time in America*, portrays the voluptuous Jenny.

Johnston praised his young stars: "They both love the project and are open to trying new things. They're feeling very experimental about the film and yet they both know who their characters are."

Producer Lloyd Levin added, "From the beginning, we wanted to cast new faces in these roles, because we thought the movie would work better if the leads were not associated with any other widely known characters."

"Physically, Bill is perfect. In addition to completely embodying the character in his auditions, as it happens, he also looks similar to the character as drawn in the comic book. Both characters are strong-willed, ambitious, and independent in the story, which both Bill and Jeffery can deliver in abundance."

The addition of Alan Arkin as Peevy, Timothy Dalton as Neville Sinclair, and Paul Sorvino as Eddie Valentine round out the acting ensemble. The blend of actors with the action-filled story made for a nice starting point, according to Charles

we actually have a fly named Zipper) is our team's aerial wonder. His only weaknesses are his tiny size and his inability to talk — although Monty can interpret his buzzes.

Gadget: Our most popular member, and only female, is an inventor. She assembled the Ranger Plane and other gizmos that you'll see in this story. Both Chip and Dale are in love with her, but she's too busy building thingamabobs to notice.

To carry out their missions, the Rangers headquarter themselves in a large park within an unnamed city. Their home is a huge tree, where they've carved out several cozy rooms filled with various chipmunk-sized amenities — chairs made from teacups and pin-cushions, a bathtub made of half a soda can, a bureau built from matchbook drawers held together by a rubber band — not to mention surveillance devices and an arsenal of Gadget-made weaponry.

The writer of this story is Scott Saavedra, creator of the wonderfully funny *It's Science! With Dr. Radium* (published by the good folks at Slave Labor Graphics and recently collected into a terrific oversized volume called *Dr. Radium's Big Book*). Scott's gift for wild adventure and off-the-wall gags have graced the book since issue #1, although we've had occasional guest scripts by such talents as Tom and Mary Bierbaum of DC's *Legion of Super-Heroes*.

This story is pencilled by Horacio (Hector) Saavedra of the Jaime Diaz Studios, an art house that also supplies artwork for *DuckTales*, *Tale Spin*, and occasional issues of almost every other monthly title that we publish. Like Scott Saavedra (who is *no relation*, by the way), Hector's been with us from issue #1. The inkers include Ruben Torroiro and Carlos Valenti, also of Jaime Diaz. The letterer is Marvel veteran Janice Chiang.

This excerpt comes from *Chip 'n' Dale Rescue Rangers* #15, on sale right now.

Our tale starts with the Rangers doing what they usually do — helping an animal in trouble. But then things get a little complicated.



DISNEY'S CHIP 'N' DALE RESCUE RANGERS (ISSN 1050-2595) (ISSN 1-56115-177-7) No. 15 August 1991. Published monthly by W. D. Publications, Inc., a subsidiary of The Walt Disney Company, 500 S. Buena Vista, Burbank, CA 91521. Application to mail at second class postage rates pending at Burbank, California. © The Walt Disney Company. All rights reserved. Nothing herein contained may be reproduced without the written permission of The Walt Disney Company. Burbank, California. Subscription rate, \$16.00 for 12 issues, \$23.00 Canadian and foreign, payable in U.S. funds. Printed in the U.S.A. POSTMASTER: send address changes to DISNEY'S CHIP 'N' DALE RESCUE RANGERS, P.O. Box 2079, Prescott, AZ 86302.

(Chip 'n' Dale continues on Page 6)

Gordon. "Combining fresh talent with the recognizable stars in new and different roles adds another dimension to the film and its prospects."

Johnston said he learned a great deal from directing *Honey, I Shrunk the Kids*. "Most of this job is working with people. Anything else, you can go to school and learn — like where to put the camera or what makes a

good scene work on paper. "But when you have six actors in a room and they're all talking at the same time, you have to figure out what people are doing and how it relates to the other people. You just have to play it in your head and make changes that way. "Once the camera starts rolling, you're dealing with the ethe-real."

IPA to attend San Diego Trade Expo

The Independent Publishers Assn. will have a booth at the 1991 San Diego Trade Show and Comic-Book Convention, and representatives of all four member companies — Abacus, Alchemy, Blue Comet, and Eclectus — will attend.

A limited-edition signed

poster featuring characters from the four companies' comics will be given to retailers visiting the IPA booth during the Expo. Artists for the four companies will be present.

Flashback: 75 years ago

The first *Krazy Kat* Sunday page is published April 23, 1916, written and drawn by creator George Herriman but still published in black and white.

—Greg W. Myers

Editorial

By Don and Maggie Thompson

It was only nine years ago that *Starslayer* #2 from Pacific Comics featured the first part of a serialized back-up story: "The Rocketeer" by Dave Stevens.

The feature began in the early days of independent comics publishing — long before cycles of boom and glut in the independent field — and when labors of love were what were getting published.

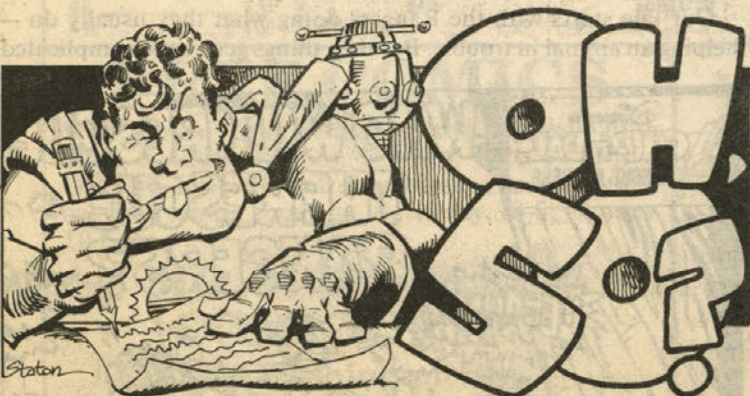
Now, we're all looking forward to seeing *The Rocketeer* brought to life in a Disney film — and who'd have thought it? Who'd have thought a decade ago that major, big-budget productions would emerge from our insular world of comic-book storytelling?

Mind you, the origins sometimes get lost. We watched CBS the morning of May 30 to see the weather section handled as an ongoing instructional segment on the making of a new Hanna-Barbera series: *Fish Police*. The segments began with the H-B art director being interviewed about how he had developed the character designs for the show. *Fish Police* began in 1985 from Steven B. Moncuse and his Fishwrap Productions — but you wouldn't have learned it from the CBS coverage we saw.

And how many people will know that *The Rocketeer* began in our microcosm?

Well, at least you know it.

(And here's a tip we just got from A Source Who Asked to Remain Unnamed: There will be sneak screenings of *The Rocketeer* in 600 theaters across America June 8. Many comic-book stores will be supplied with tickets for those screenings — so check with your local comics shop right away to see whether it is involved with the program. At those screenings there will be a limited-edition button given to the first 100 attendees. Check it all out.)



John Byrne

Good to see the *Next Men* plug in *CBG* #915. A small correction is required, however. In the paragraph concerning the graphic novel 2112, two things were wrong: the length, and what it's about.

Considering those were the only things which that particular paragraph mentioned, that's a pretty high strike-out average but, hey, these things happen, and I'm only slightly inclined to think this was all part of some heinous plot designed to drive me insane (Too late!).

Anyway, the correct information is: The book will be 64 pages (not 154), and it's not about "a future world where garbage men are cleaning up the planet." It's about a future world in which a mutation-causing gene — Argh! I used the "M" word! — the "Trigger Gene," thought to have been eradicated in the early 21st century, is making a comeback and, needless to say, screwing up society something fierce.

Not a garbage man in sight.

Honest.

Oh — and is there a reason there was no copyright notation on the artwork accompanying the article?

[OK, so there are 64 pages, not 154; there are mutants, not garbage men. Potayto, potayto.

Actually, of course we regret and apologize for the errors. As for the copyright, though, there wasn't any on the art. We try to include copyright notices when they appear on the art sent; we don't, if they don't. In any

case, under current copyright law, your rights are fully protected, whether or not we strip in a notice.]

Gerald Jones

San Francisco, Calif.

Thanks for running Kelli Stanley's interview of me in a recent issue. A few things have changed since Kelli and I talked in February, however, so I thought I should set them down:

Jackson Guice, not Paul Gulacy, will now be the artist on the *Epic Trouble with Girls* mini-series. The first issue should ship in January '92, and we're hoping for an ongoing *Girls* series with Jackson after that.

The Marvel graphic novel Mark Badger and I are doing has turned into *Wolverine/Wonder Man* instead of *Wolverine/Dr. Strange*. Same basic plot, but I think it will be more fun this way.

Mike Parobeck (*The Fly, El Diablo*) will be the artist on the *Elongated Man: Europe '92* mini-series, which should ship about the same time as *Girls* #1.

I won't be quitting *Justice League Europe* but, rather, will be taking over full writing chores with #37.

Timedrifter #s 2 and 3 have come out, and are probably somewhere out there now, should anyone be possessed by an urge to read them. The series has, however, been canceled yet again, meaning there are still three issues' worth of story written but seeking a home. If anyone has any thoughts on how to bring it back to life, please let me know.



Above is the first appearance of Cliff Second as *The Rocketeer* (from *Starslayer* #1).

© 1982 Dave Stevens. All rights reserved.

Bill Kropfhauser

395 Oak St., Apt B-6
Columbus, Ohio 43215

The ax finally fell on television's *Flash*. While it does disappoint me, it wasn't unexpected. In television, you can't survive with a consistent 13 share unless you're a cheap show to produce, which wasn't the case with *The Flash*. I had some faint inkling that foreign sales might let it squeak by, but that didn't materialize. Now all that remains is the post-mortem.

Why didn't *The Flash* succeed? Popular explanations would lean toward the public's reluctance to accept the concept of a man in a red suit running at the speed of sound. Yet this same public did accept the concept of a being from another planet who fooled people into thinking he was a reporter with just a pair of glasses, both in movies and on television. This same public accepted an eccentric millionaire who dressed as a bat, both in movies

and on television. I feel the public is not at fault here. Therefore, the fault must lie in the show.

I liked the concept of the show. The original concept of the show captured enough of the essence of *The Flash* to pass as a legitimate version. I also liked the casting, particularly of John Wesley Shipp.

Somewhere along the way, though, something went wrong. There wasn't enough unified direction to the creative staff, at least in the finished product. There was an effort to make the show a unique vision of life, much the way Tim Burton made *Batman*, but they seemed to pull back (or were pulled back). There were flashes of imaginative speed stunts that characterized the John Broome years in the comic book, but not enough. Perhaps they were too expensive to produce.

There was an almost paranoid avoidance of super-human adversaries, as if afraid of inviting comparisons to the *Batman* television

show, then an almost-as-paranoic reversal, finding super-villains on three successive weeks.

Then there was the writing, suffering alternately from ineptitude and the obsessive need of the television industry hierarchy to make bland anything that might have a hint of difference in it. The only writing I can comment on specifically is that of Howard Chaykin and John Moore, as I've read their work before. Seeing some of the shows they wrote compared to their published prose the way a faded, ancient photograph compares to a brand new print; I could pick out familiar twists and turns, but the whole seemed diminished.

This should have been an exciting, energetic show, but the energy seemed leached from it. I tired too quickly of seeing supporting character schtick, of pseudo-scientific babble between Barry and Tina, and of

(LETTERS, Page 6)



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June 21, 1991 #918 (VOL. 21, #25)

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Comics Buyer's Guide (ISSN 0745-4570) is published weekly for \$33.95 per year by Krause Publications, Inc., 700 E. State St., Iola, WI 54990; Clifford Mishler, president; Iola, WI 54945. Second class postage paid at Iola, WI 54945, and additional mailing offices. Postmaster: Send address changes to *Comics Buyer's Guide*, 700 E. State St., Iola, WI 54990. Entire contents copyright 1991 by Krause Publications, Inc. The *Comics Buyer's Guide* logo is protected through trademark registration in the United States. Typographical errors occasionally appear in advertisements, and prices are subject to change without notice.

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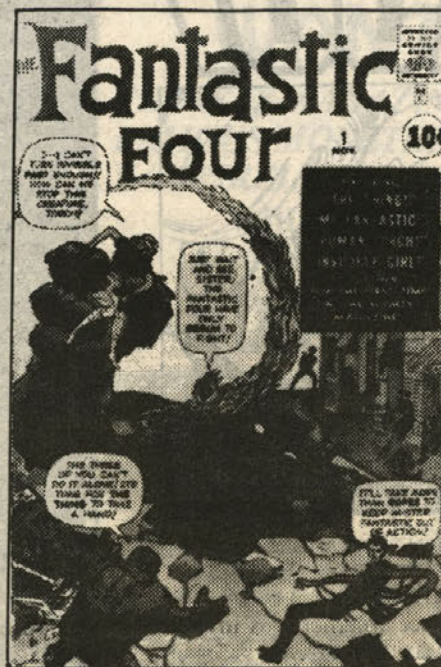
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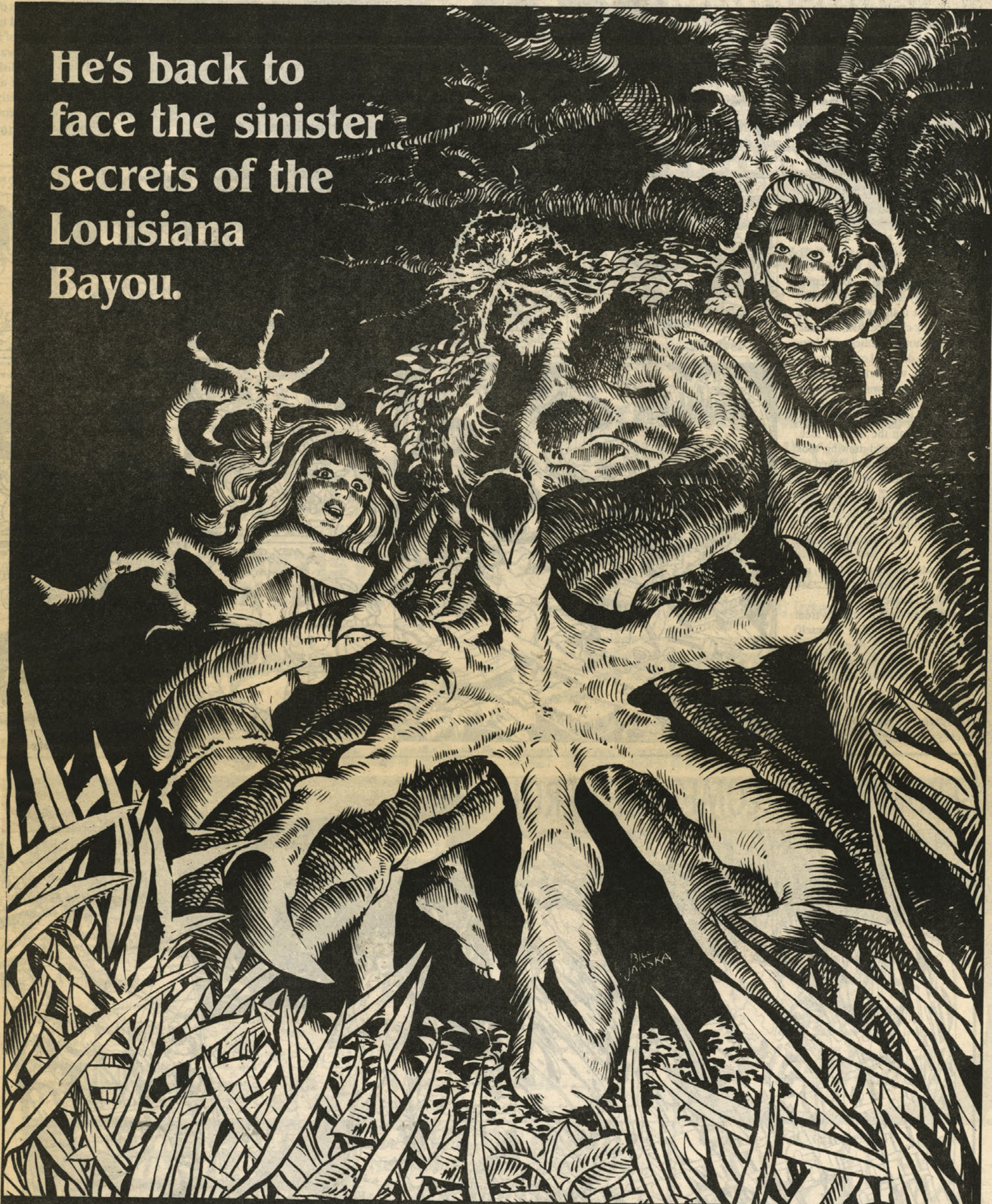
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SWAMP THING ANNUAL #6
AND SWAMP THING #110.

LETTERS

(From Page 6)

Books 1991), Mickey Rooney alleges to be the namesake of the famous mouse. Owing to the great success of his 63 "Mickey McGuire" films (based on Fontaine Fox's Toonerville Trolley strip), Rooney changed his name from Joe Yule Jr. to Mickey McGuire. The scenario begins at the old Darmour Studios in Hollywood where Rooney was working and I quote from page 36 of his autobiography:

"One day, I passed a half-open door in the dirty old studio and peeked in. A slightly built man with a thin moustache who was bent over a drawing board glanced at me as I walked in, made a couple more marks with his pencil, then looked up and smiled. 'What's your name, son?' 'Mickey. My name is Mickey McGuire.' It really was, Mom had had it legally changed. 'Oh,' he said, 'you make those comedies with those kids?' 'I sure do, sir.' I came closer to see what he was drawing. I was almost in his lap now. 'What are you drawing?' 'I'm drawing a mouse, son.' He finished an ear, then he drew a smile on the mouse's face. Suddenly, he stopped drawing, took me by the shoulders, and looked me square in the eye. 'Did you say your name was Mickey?' 'Yes, sir.' 'You know what I'm going to do?' 'No, sir.' 'I'm going to call this mouse "Mickey" — after you.' I smiled. I laughed.

"Sounds great to me, Mister, uh, Mister—" 'Disney,' he said. 'My name's Walt Disney.'"

So there we have it, straight from Joe Yule Jr. aka Mickey (Himself) McGuire, aka Mickey Rooney.

I wish you continued success with a publication that must require eight days a week to put out.

[Most of the stories we recall about the creation — and naming — of Mickey Mouse take place prior to

Walt Disney's arrival in Hollywood, such as in his home in Kansas or on the train to Hollywood. Perhaps Dave Smith of the Disney Archives has some conclusive evidence as to when and where Mickey was named.

This is not to imply that Mickey Rooney is not telling the absolute truth. We have no trouble imagining Walt Disney telling a small boy that he is going to name a mouse cartoon character Mickey after the boy to make the boy's day — without telling the boy that the character has already

been named Mickey for some time. It's the sort of thing nice grown-ups do with little kids.

Incidentally, didn't Mickey Rooney's father, Joe Yule, play Jiggs of *Bringing Up Father* in a series of movies? We seem to recall Rooney saying as much a few years ago when there was a chance of Rooney playing Jiggs and Martha Raye playing Maggie in either a play, a movie, or a TV series. Can anyone confirm or deny this?]

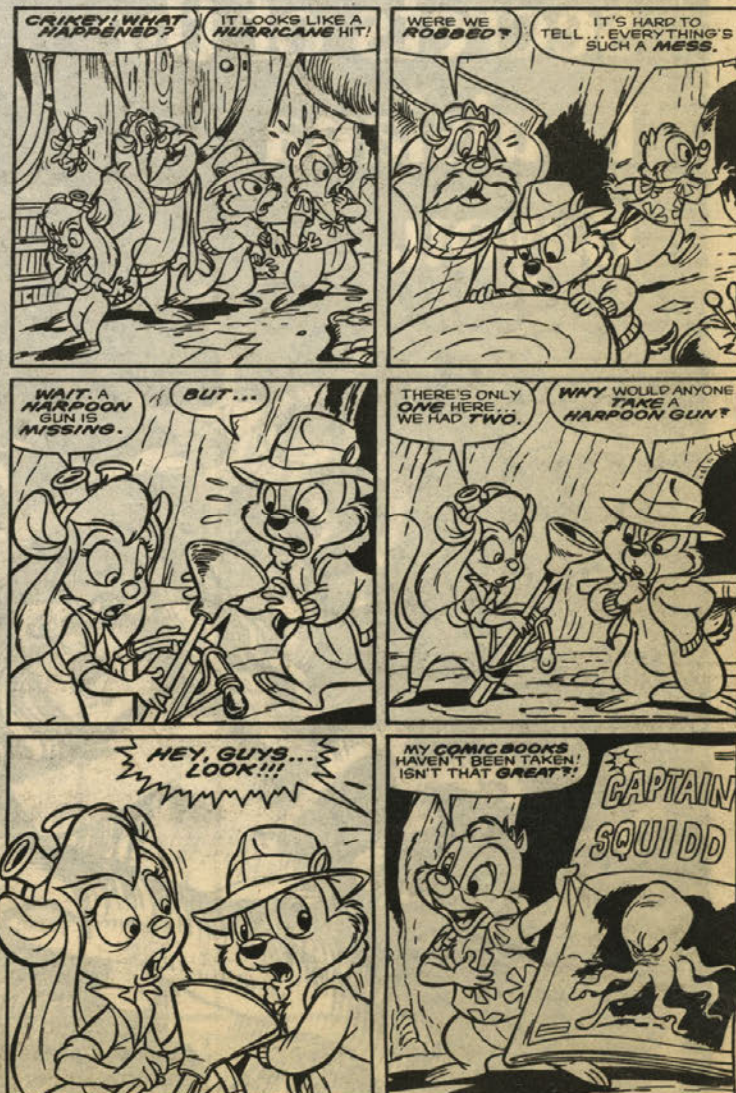
Susan Dorne
441 Park Ave.
Windsor, Conn. 06095

I am writing primarily to thank Brian C. Saunders for his letter/article on two years' worth of X-Men continuity. It was a tremendous help to me. You see, I was a regular reader of *The Uncanny X-Men* several years ago. I dropped it about the time they all supposedly "died" and Excalibur was formed. In my opin-

ion, the storylines had gotten way out of hand and the art was abysmal.

After reading Bill Kropfhauser's letter in *CBG* extolling the virtues of Jim Lee's art, I, like Bill, decided to "check it out" after my absence of a few years. Again like Bill, I was greatly impressed with the stylish renderings but pretty much lost as to who was who and what exactly was going on. After reading several

(LETTERS, Page 10)



(Chip 'n' Dale continues on Page 12)

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Zot! Takes A Break

McCloud Puts Series On Hiatus With Issue #36

Creator Scott McCloud is nearing completion of *Zot!* #36, which brings "Earth Stories" to a rousing, double-length conclusion. "Scott will be taking a break after #36," says editor Cat Yronwode, "similar to the break between *Zot!* #10 and #11. It will give him time to play with other ideas and recharge his batteries—but he promises to return to *Zot!* in the future."

Zot! #33, which received more mail than any other issue of the acclaimed series, has recently been nominated for Best Story in the 1991 Eisner Awards. The issue, which focuses on Jenny's best friend Terry coming to terms with her "Normal" lesbianism, was met with overwhelming

enthusiasm. "We knew *Zot!* #33 would be controversial," says Yronwode, "but Scott's realistic handling of this sensitive issue had all but the most bigoted readers on Terry's side. Most comics fans, no matter what their sexual orientation, can identify with wanting to be 'normal' in high school—and *Zot!*'s readership responded warmly to the tale."

Zot! the series is nominated for both Best Black and White Series and Best Continuing Series in the Eisner Awards, and McCloud is nominated for Best Writer.

"*Zot!* #36 is a powerful, dramatic issue," Yronwode says, "and fans will not be disappointed by the book's second big conclusion. We look forward to more."



at © 1991 Scott McCloud

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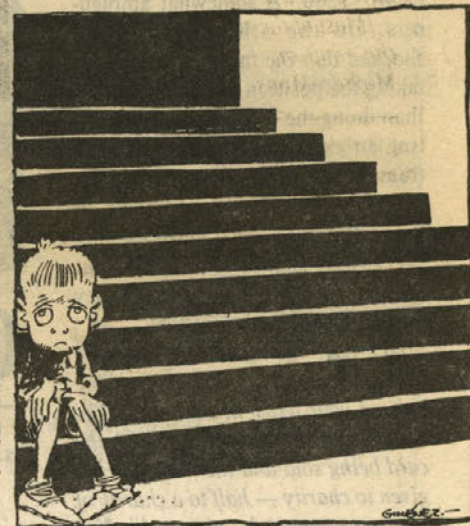
Giménez's *Paracuellos* Breaks Code Of Silence, Revealing Harsh Terrors Of Franco's Fascist Spain

Paracuellos, Carlos Giménez's intensely moving autobiographical account of the plight of children in Fascist Spain, will at last be published in America this year, when Eclipse brings the unanimously acclaimed graphic album to the U.S. under the title *Orphans of War, an Autobiography*.

Bill Stout calls Giménez the Spanish equivalent of Will Eisner and Harvey Kurtzman, saying, "I feel the stories transcend just being about a historical moment in Spain, and that their humanity will speak to everyone. The stories are heart-breakers, but Carlos never loses sight of his humanity or his sense of humour."

Will Eisner agrees, noting that Giménez "speaks with humour and sensitivity to the human condition.... Not only have I been attracted by the warm human personality of his draftsmanship, but I greatly admire his storytelling ability."

But it is the brutally honest content of Giménez's work that has helped it win every major comics award in Spain. When Spanish Fascists, aided by Hitler and Mussolini, overthrew the elected government in the late 1930s, almost 200,000 men and women fell in battle, were executed, or died in prison. Their orphaned children—and many more ripped from the homes of their Republican or Communist parents—were shuttled from "home" to "home," and fed a steady



at © 1991 Carlos Giménez

diet of torture and disinformation by a totalitarian state bent on conquering their minds and making them "productive" citizens. All this under the auspices of "The National Works of Social Aid."

Giménez was one of the hundreds of thousands who suffered through this tragic childhood—forced to accept their daily bread ration from the conquering army that had murdered their parents. For years the government of Franco's Spain kept these horrors hidden and the victims pretended to forget what they had endured.

In 1975, after Franco's death, Giménez began to tell his story—despite censorship by a frightened publisher. Breaking the code of silence proved to be a milestone, however, both for a country coming to terms with its past and for the comics medium.

Orphans of War, now in translation, will be published this winter.

Eclipse Books Makes Splash At Successful Capital Show

Graphic Albums, Trading Card Sets Garner Attention For Big Profits, Sales Potential

Eclipse Books made its annual appearance at the 1991 Capital Distribution Retail Seminar held in Madison, Wisconsin on May 5-7. Representing Eclipse were publisher Dean Mullaney, national sales manager and *Black Terror* co-writer Beau Smith, *Spider* writer/artist Tim Truman, and *Black Terror* co-writer Chuck Dixon.

"In my opinion, this was the most enjoyable—and most productive—show Capital has ever had," Mullaney says. "The highlight was the unveiling of the 'New Look' for Capital's monthly catalogue and order form. For the first time retailers can find all comics publishers listed alphabetically. It will make ordering Eclipse and all other comics much easier for everyone."

The hit of the show for Eclipse was, Timothy Truman's *The Spider* which, by all accounts, has sold out nationwide. "Interest in Tim's upcoming *Dragon Chiang* was also good. Chuck and Beau were overwhelmed with demands for the next *Black Terror* mini-series," says Mullaney, promising to put one on the schedule soon.

"The two baseball card sets—*Stars of the Negro Leagues* and the soon-to-be-released *Foul Ball*—drew a great deal of favorable response," Smith says, "particularly among retailers who have expanded into the highly profitable card business." A special Eclipse counter-top card display, which holds two dozen sets, is available to dealers at cost from Capital warehouses, he notes.

The sought-after Smith personally autographed hundreds of copies of the "Beau LaDuke" limited print by artist Mark Nelson.

Mullaney gives "special thanks" to Capital's Wayne E. Markley, Cindy Marks, and Michael Martens, who "were particularly helpful" and adds that "John Davis and Milton Griep throw a mean party."



CAT YRONWODE

THIS IS FIT TO PRINT NUMBER 368: Those of you who've been following "David Chelsea in Love," currently running in daily strip form at the bottom of this page, may have noticed a few blacked-out anatomical details in the continuity. Not to worry: all the relevant bodily parts will appear in full in the comic book version of the story.

Not only that, much more story will appear in *David Chelsea in Love* when it ships this summer. You see, the daily strip version, designed by David to be given away at his New York City performance art pieces, starts in mid-love-affair, when David and Minnie say goodbye at the bus station and David returns to his New York career. The comic book, on the other hand, begins with David's Christmas visit home, where he meets and courts Minnie—and the bus station parting scene only arrives on page 30 of the first issue!

In fact, if you clip and save the daily strip and compare it to the comic book when that comes out, you will find that although both cover the same major incidents, the comic book contains numerous sub-plots (Anny's acting career, David's affair with Paprika, Paprika's pregnancy, etc.) never glimpsed in the pared-down dailies.

You won't have too long to wait, either; *David Chelsea in Love* #1 is at the printer now, and will be on sale at your local store soon—that is, if the manager was insightful enough to order it. No joke: because this was a low print-run book, I urge you to ask your dealer if an order was actually placed for it—if the answer is "no," explain that it's still not too late to call the distributor and that if you can't be assured copies will be on sale at the store you'll be forced to pay the full retail price of \$3.50, plus 50 cents postage, to Eclipse Back Issues, P. O. Box 1099, Forestville, California 95436, not only causing the retailer and distributor to lose the cut they would have made, but also opening your mind (and your wallet) to the lure of

convenient mail-order buying as an alternative to spending money locally.

The same thing, by the way, might be said for two other Eclipse comics, *Velocity* and *Downside*. I'm not complaining about how low the orders are—we go into these sophisticated/intellectual ventures with our eyes open and twelve years of publishing experience behind us—but I really hate to hear from fans who try to buy such titles locally and are faced with intransigent retailers who refuse to carry them.

One store we know, located in the Pacific Northwest, orders a single copy of *Zot!* each issue. This copy is sold directly to one of the store's clerks. No copies are ever put out on the racks. Ever. No regular customer can buy a copy of *Zot!* in that store—and this despite the fact that *Zot!* and creator Scott McCloud have been nominated for and won several awards for excellence over the years. Every person in that town who wants to buy *Zot!* must mail-order it from one of the subscription services or from Eclipse. A number of fans have told us that when they've asked this retailer why he will not order *Zot!*, he says, "It won't sell." When they offer to sign up to buy it, he says, "I don't do subscriptions." Catch 22.

As I said, we've had years of experience in this sort of thing, and we are under no illusions that *David Chelsea in Love*, *Velocity*, *Downside*, or our other comics-for-grownups will reach a mass market. Like foreign movies (and, until far too recently, rechargeable batteries), they are primarily distributed in large cities and college towns, which means those of you who don't live in such cultural centers will not see them on the racks. But if enough of you ask your local retailers to order such items, and, if they refuse, you tell them about it every single time you order one of these books by mail, they'll get the picture soon enough. I mean, it worked for rechargeable batteries, eventually—so why not for *David Chelsea in Love*?

Heading this time by MARK A. LESTER.

To see YOUR name in boldface type and your art or lettering here, make FIT logos 8 1/2 inches wide by 3 inches deep and send photocopies to catherine yronwode, p.o. box 1099, forestville, california 95436.

DAVID CHELSEA IN LOVE CHAPTER 12: AT THE GALLERIA



BY DAVID CHELSEA

Note: This "daily" strip is based on the same love affair depicted in greater anatomical detail in *DAVID CHELSEA IN LOVE*, a four-part graphic album forthcoming from Eclipse Books.

PAGE
9

LETTERS

(From Page 8)

subsequent issues, I found things had become a little clearer, but I still had a number of questions that hadn't been addressed in the current storyline. Who were Jubilee and Gambit? What happened to Rogue's powers? Where was Colossus? Thanks to Brian, I know know the answers to these and more. He's certainly right on the money when he states, "Reading a single issue in and of itself would be impossible to follow. You have to have the other issues and pay attention to them." I guess it's a good thing the comic book has such a loyal following, since attracting new readers would seem to be somewhat difficult under the circumstances.

On an unrelated matter, have you any further information on the baseball card sale court case? Several weeks ago I had seen a piece on it in *Sports Illustrated*, which updated information you had previously run. I attempted to send it to you, but inadvertently mailed it to 1071 East State St. instead of 700. (I was at work, did not have *CBG* with me, and relied on my obviously inadequate memory.) Could you possibly have received it, anyway? As yet, I've seen no mention of it in any recent issue. I also saw something on TV about the case; however, the outcome was still undecided. I'm curious to know what happened.

In my opinion, the sale was legitimate from a legal standpoint but was morally and ethically wrong. The store was entrusted to someone who made the sale to the best of her ability. If the person was unqualified to determine the actual value of that rare card, the shop owner is at fault for not making the price absolutely clear. "1200" is somewhat ambiguous. On the other hand, I am shocked that the father of the boy is taking the position that he is. Rather than doing the "right thing" and setting an example, he has chosen to trample justice for his own benefit. Probably the sale will be upheld. If that's the case, card shop owners everywhere should scramble to put decimal points in their prices, if they haven't already.

[We have mentioned the outcome in these pages; that mention probably crossed your letter in the mails. The case was settled out of court with the card being sold and the money being given to charity — half to a charity of the store owner's choosing and half to one of the boy's family's choosing.]

This is not relevant to this case, but we have received several press releases lately from a minor publisher who keeps claiming that, since a suit against him was dropped, there now is legal precedent for his activities. Balderdash. If a case is dropped or settled out of court, no legal precedent has been set.

No legal precedent has been set in the baseball card case.]

Erich Mees

3456 Spalding Dr.

Dunwoody, Ga. 30350

I'm glad to read the news that inter-company crossovers are coming back. Personally, the Marvel-DC crossover I'd most like to see is the meeting of Marvel's Thanos and DC's Death (from *Sandman*, naturally). I can see it now:

Thanos: O Mistress Death, to gain your love I shall paint the stars scarlet with blood of my enemies!

Death: Will you shut up?

Peter H. Vollmann

Filmtheater, Filmverleih

Schuchardtweg 9

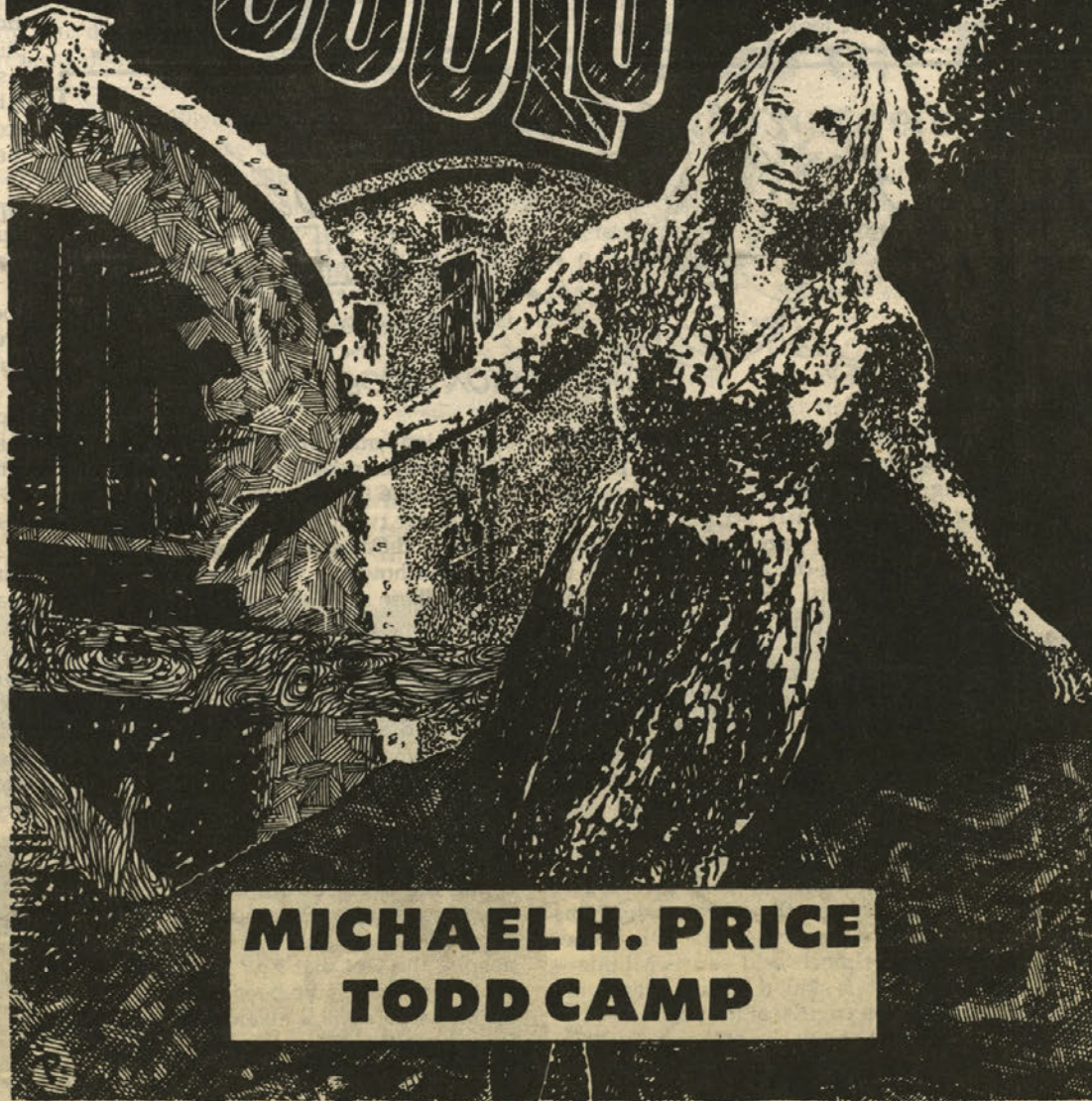
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One of my favorite *CBG* features is "Off the Road" by Fred Rhoads. I fondly remember his *Sad Sack* comic books. He was Harvey's "good

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Fred Rhoads
at Wonder Con, 1991
(Photo by Rudi Franke)

artist," and his stories often made me laugh out loud.

It is really great to see his work in your paper again, but I wish some comic-book publisher would let him do some work in the medium he is so great at.

Edward DeGeorge

5717 Gardner Court

Hanover Park, Ill. 60103

The "Oh, So?" column always has something of interest. In #913 you responded to Lyne Johnson's letter by pondering whether retailers handling merchandise other than comic books go out of their way to insult their customers. Car salesmen are notorious for treating women customers in a patronizing manner. But then, as we all "know," women don't know anything about cars.

In *CBG* #914, there were two topics that inspired this letter. Novels and films are not the only works to be ruined by indiscreet disclosure of information. Our beloved comics industry has shot itself in the foot many times by plastering revelations on the covers. Upon reading the stories, it is clear the writer worked hard to unveil that secret only on the final page or panel. Thanks, people!

The worst instance these days is when a story has a character die. Heaven forbid we don't promote the heck out of it to give everyone the chance to own the issue where (fill-in-the-blank) *really* dies! It is sad that truly shocking, surprising, and touching stories can be ruined simply because a publisher has the attitude that, "If we tell them on the cover who gets the ax, we'll double our sales. Oh, yeah, we need to tell the retailers, distributors, and trade journals six months in advance to make sure *everyone* knows."

Alan Wright's letter commenting on the rumor of a black actor playing Robin in the next Batman movie — and your reply — was thought provoking. It ties into David Vineyard's comments on the error of segregating SF writers as male and female. We want to overcome a perceived disparity (too few female SF writers or too few black actors) but we perpetuate discrimination by distinguishing a person by gender or skin color. I am often reading about the lack of strong roles for black actors. And yet by distinguishing them as *black* actors rather than actors we are enforcing a separateness.

Why do the media do this? Why does the entertainment industry point out this disparity? I think it is because society still perceives blacks and Caucasians as two distinct groups. This in itself is not a problem. We also have to deal with hundreds of years of prejudice against blacks and the understandable backlash that has created a prejudice against whites. These hatreds are still alive today and, sadly, thriving in some segments of the population.

Do we try to erase the prejudice by erasing the distinctions? When I

(LETTERS, Page 12)

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LETTERS

(From Page 10)

meet someone new, I don't say to myself, "Ah, here is man with a mustache. I hope I don't appear prejudiced." Or, "Ah, here is a man over six feet tall. I hope I don't appear prejudiced." Yet having a skin pigmentation darker than most Caucasians is an easily recognizable distinction, one that is hard not to notice — one that people are more sensitive to than height or facial hair.

When I meet someone who is black, my mind makes that distinction, classes them as such, they become *black* rather than black. My subconscious tells me, "Some whites treat blacks poorly; I will be better than that."

Because I want to combat prejudice against blacks, I am overly aware that people are black. I see this as a failing. I choose to act without bigotry, yet I still discriminate between blacks and whites.

I discriminate between male and female, as well. I am overly aware of

women as *women*, rather than female persons. I feel this is more related to sexuality rather than any gender prejudice.

It is natural for the human mind to group objects and people into classes by distinctive features. This person is in a wheelchair, that person is obese, this person has dark skin, that person is female. It is hard, if not impossible, to avoid making these observations and distinctions. The real crime is in feeling animosity or favoritism toward another person based solely on these attributes.

There is a wonderful exchange in *Crimson Joy* by Robert B. Parker (an author I heartily recommend to David Vineyard and any lover of hardboiled detective novels. Hawk and Spenser are having lunch with a mob boss named Tony Marcus.

"I don't like it that some honkie fruitcake is going around this city wasting black woman," Tony said.

"I raised one fist and held it for a moment above my head. Hawk murmured, 'Right on, bro,' and drank some champagne."

"Marcus shook his head. 'I don't expect any understanding from a white guy,' he said. 'But you, Hawk?'"

"Hawk put his glass down and leaned slightly forward toward Marcus. 'Tony,' he said, 'I ain't black, he ain't white, and you, probably, ain't human.'"

Wouldn't it be wonderful if the world were color blind and a black actor playing the part of Robin wasn't an issue?

All the peoples of the Earth can live integrated, yet distinct. We simply have to eliminate the ugly hatred for a person based purely on skin color, gender, religion, nationality, and any of the hundred other reasons we choose to hate.

[In regard to your first paragraph, a personal experience comes to mind. In our family, Maggie is the one who knows all about programming the VCR; Don has managed to avoid learning much about it to date. When we first got cable TV in Ohio, the cable representative kept asking Maggie if her husband was available, so he could explain to Don how to hook up cable to our VCR. Maggie told him that her husband did not know anything about hooking up a VCR because he did not want to know anything about it and that she was the one who would hook it up and operate it. So the serviceman said — and we are not making this up — "Well, tell your husband to make this connection here, and then he should connect this jack to this..."]

Jon Strauss

9372 Tidewater Circle
Huntington Beach, Calif. 92646

I'm not completely sure about this, but I think that Spider-Man's Aunt May and Uncle Ben first appeared in an eight-page Stan Lee-Steve Ditko story prior to *Amazing Fantasy* #15. The story is about an elderly couple named May and Ben who live with their wheelchair-bound niece in a house on the beach.

I don't remember the exact details, but at the end of the story the girl wheels herself into the ocean, leaving only tire tracks behind her. Aunt May and Uncle Ben discover the tracks and are sad — yet happy that their niece has "gone home" — she was a mermaid.

Does anyone happen to know where this touching story was originally published? It was also reprinted in one of Marvel's all-reprint horror comics from the early

1970s. I'm sure that John Byrne and Todd McFarlane would enjoy reading it — they might be inspired to craft a Sub-Mariner/Spider-Man story.

Speaking of Spider-Man, has anyone looked closely at the *New Twilight Zone* episode "A Message from Charity"? In this lovely story, a shy, bookwormish, bespectacled teenager named Peter Wood from 1985 Massachusetts mentally communi-

(LETTERS, Page 14)



(Chip 'n' Dale continues on Page 14)

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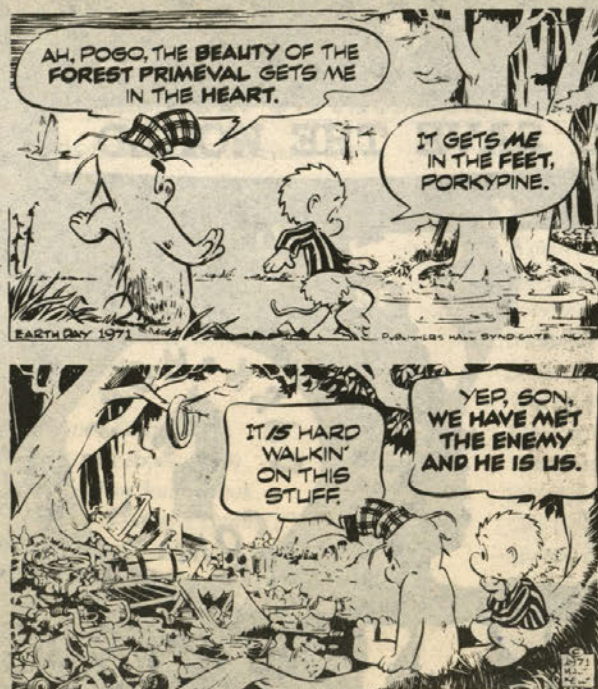
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LETTERS

(From Page 12)

cates with Charity Payne, a Puritan girl from 1700. He can see through her eyes and she can see through his. Charity unwisely tells a girlfriend about her "second sight" and she is charged with witchcraft. With Peter's help and knowledge of future events, Charity is exonerated — but she decides that she and Peter must end their communication to keep her family safe.

The Peter Parker influence becomes very evident when Peter Wood tearfully admits that "Charity... you are the first real friend I've ever had." Charity breaks their communication — but months later Peter hears her voice again, directing him to a message that she has left for him — a message from Charity. I won't spoil the ending, but if anyone ever wondered "What if Peter Parker had not become Spider-Man?" "A Message from Charity" is well worth watching.

The teleplay is by Alan Brennert, based on a short story by William M. Lee. (Now Comics, please adapt this episode for your *Twilight Zone* comic book.)

In this age of revivals, I strongly feel that DC should revive Jonah Hex. Fans of The Punisher, Ghost Rider, and Deathlok would go absolutely crazy for the horribly scarred, brooding gunfighter. He was last seen trapped in the nuclear wasteland of the 21st century — will some DC writer please return him to the 19th century? Perhaps on his way back to the wild West he could spend a few months in the 1990s as a member of the Suicide Squad. John Ostrander? Michael Fleisher? Anyone?

Name Withheld

Re: Peter David's Top Ten list in *CBG* #912's "But I Digress..." Nobody likes to be made fun of,

and there are all kinds of folks who are potential targets because they don't fit into the "mold." I'll admit that many writers try to stay away from humor based on race, color, handicaps, or birth defects, but perhaps because homosexuality is largely perceived as a condition brought on by choice, it's OK to poke fun. Let me try to correct that perception.

I didn't ask to be born gay. I highly

doubt that anyone ever did. Why would anyone choose a life that constantly places them in a position to be ridiculed or attacked by people fortunate enough to be born "normal"? Believe me, if there were a cure, I'd be the first one in line. In the meantime, I have to try to live life one day at a time.

I'm sure that David didn't realize

(LETTERS, Page 16)



(Chip 'n' Dale continues on Page 16)

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LETTERS

(From Page 14)

that his list would bring anything other than mere entertainment to his readers. Perhaps it's that thoughtlessness that bothers me the most. If it's that easy for people to hurt others without thinking, then how hard is it for them to look away when others are being hurt deliberately?

Wayne M. Smith
Pepper, Hamilton & Scheetz
Attorneys at Law
19th Floor
444 South Flower St.
Los Angeles, Calif. 90071

Some months ago one of your readers wrote asking for information relating to 45 rpm DC super-hero records which were sold in the mid-1960s. These records, I believe, were produced by Synthetic Plastics Co. in Newark, N.J., and each came with an illustrated color sleeve which was cut in the shape of the particular super-hero depicted. Your reader listed several different varieties of the records he had discovered (primarily relating to Batman) and asked for information relating to any additional titles.

While going through some boxes which I received from storage last month I discovered what I believe to be a record in the series your reader inquired about. The record, which was purchased for me during my childhood, is entitled "Superman Record" and was priced at 49¢. Superman is depicted on the sleeve which is cut in the shape of Superman. The songs are entitled "Superman" and "Clark Kent," and the lyrics are juvenile (e.g. "an army, a navy, whole kit and kaboodle, he'll knock them all, yeah, right smack on their noodle"). The serial number on the record and sleeve is "SP 20."

I would be happy to give my copy of the "Superman Record" to your reader, if he will contact me at the above address. Both the record and sleeve are in very nice condition.

Now appearing

This is an attempt to list store appearances by comic-book writers and artists in as timely a fashion as possible. Items for inclusion in this column should be brief and should be received by CBG at least three weeks prior to the event. The editors will try to run items received later — such as the two which follow, received less than two weeks before the events — but cannot make any guarantees that they will reach readers in time.

June 7

Dave Hoover, artist on *Starman*, will appear at Comicrypt from 3 to 8 p.m. on Friday, June 7. Comicrypt is located at 521 White Horse Pike, Oaklyn, N.J. 08108, telephone (609) 858-3877.

June 7

Keith Giffen, artist-writer on *Legion of Super-Heroes*, *Ambush Bug*, *L.E.G.I.O.N.*, *Justice League America*, and *Justice League Europe*, will sign autographs at Comic Corner on June 8, from 1 to 3 p.m. Comic Corner is located on Rt. 209 South in Pleasant Valley Plaza, Brodheadsville, Pa., telephone (717) 992-0324.

Flashback: 55 years ago

"Tongue, onion, mustard, sardines, beans, and horseradish — that ought to be a new taste sensation." Dagwood Bumstead creates his first sandwich in the *Blondie* comic strip published April 16, 1936.

—Greg W. Myers



Vol. 20 (1944) BURMA ON THE RUN

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Father's Day is just around the corner and that means you're just in time for our annual salute to comic book dads. For where else but in those punctilious pictorials are the traditional values of parenthood extolled with such regularity? I can't tell you how proud it makes me, a father myself, to present CBG's star-studded list of...

The Top 10 Comic Book Daddies

10) "Dad" Popnecker. Herbie Popnecker's father and a master of verbal abuse. He was inordinately fond of calling his only son "a little fat nothing."

9) Dr. Will Magnus. He

(TONY, Page 18)



(Chip 'n' Dale continues on Page 18)

TONY

(From Page 16)

created The Metal Men, close enough for this list. He carried verbal abuse to extremes with frequent threats to reprogram the Metal Men's "responsometers," which would have been the robotic equivalent of lobotomy.

8) *Reed Richards*. Mister Fantastic of The Fantastic Four. He actually *did* lobotomize his son Franklin once. But it was for the boy's own good. Honest.

7) *The Green Goblin*. Norman Osborn, the first Green Goblin and the father of Harry Osborn, who became the second Green Goblin. Norm was not what you'd call a good role model.

6) *The Kingpin*. Wilson Fisk, perhaps the most powerful of criminal masterminds and the father of Richard Fisk, who became a powerful gangster himself. Willie's committed or bankrolled every kind of crime imaginable, which makes him an even worse role model than Norm back there.

5) *Sivana*. Thaddeus Bodog Sivana, arch-enemy of the Golden Age Captain Marvel. He wasn't satisfied with just being a rotten role model. He contributed to the delinquency of minors by making his own children accessories to his countless crimes.

4) *Challenger*. Leader of The Justice Machine. He abandoned his sons on the totalitarian planet Georwell and then left them there through six writers and more than three dozen issues.

3) *Myand'r of Tamaran*. The somewhat spineless poppa of The Teen Titans' Starfire. He gave his daughter to the vicious Gordanians as a peace offering. She spent years as a slave and guinea pig. Myand'r wrote the book on intergalactic groveling.

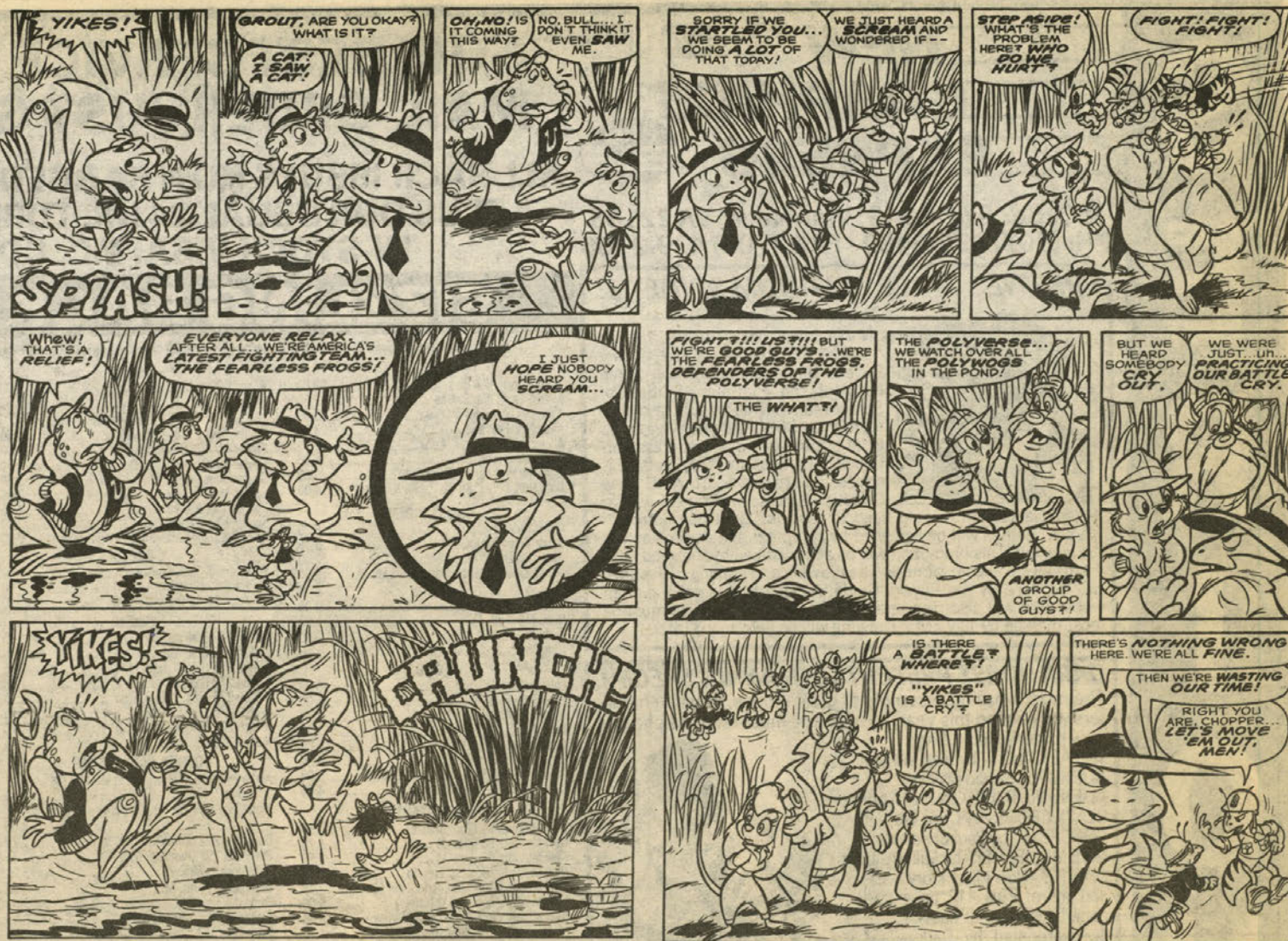
2) *Highfather*. Leader of The New Gods. He gave his son to Darkseid to be raised on the hellish world of Apokolips. He wanted to strengthen his son's spirit by having him grow up amidst the horrors of Apokolips and then rebel against them. Well, I suppose that's a *couple* of steps up on the evolutionary scale from *eating one's own young*.

1) *Odin*. Thor's old man. He makes Highfather look like Ward Cleaver. After centuries of inflicting various humiliations and punishments on the Thunder God, Odin has just condemned Thor's soul to the Marvel Universe equivalent of Hell. Is this Odin dude one strict disciplinarian or what?

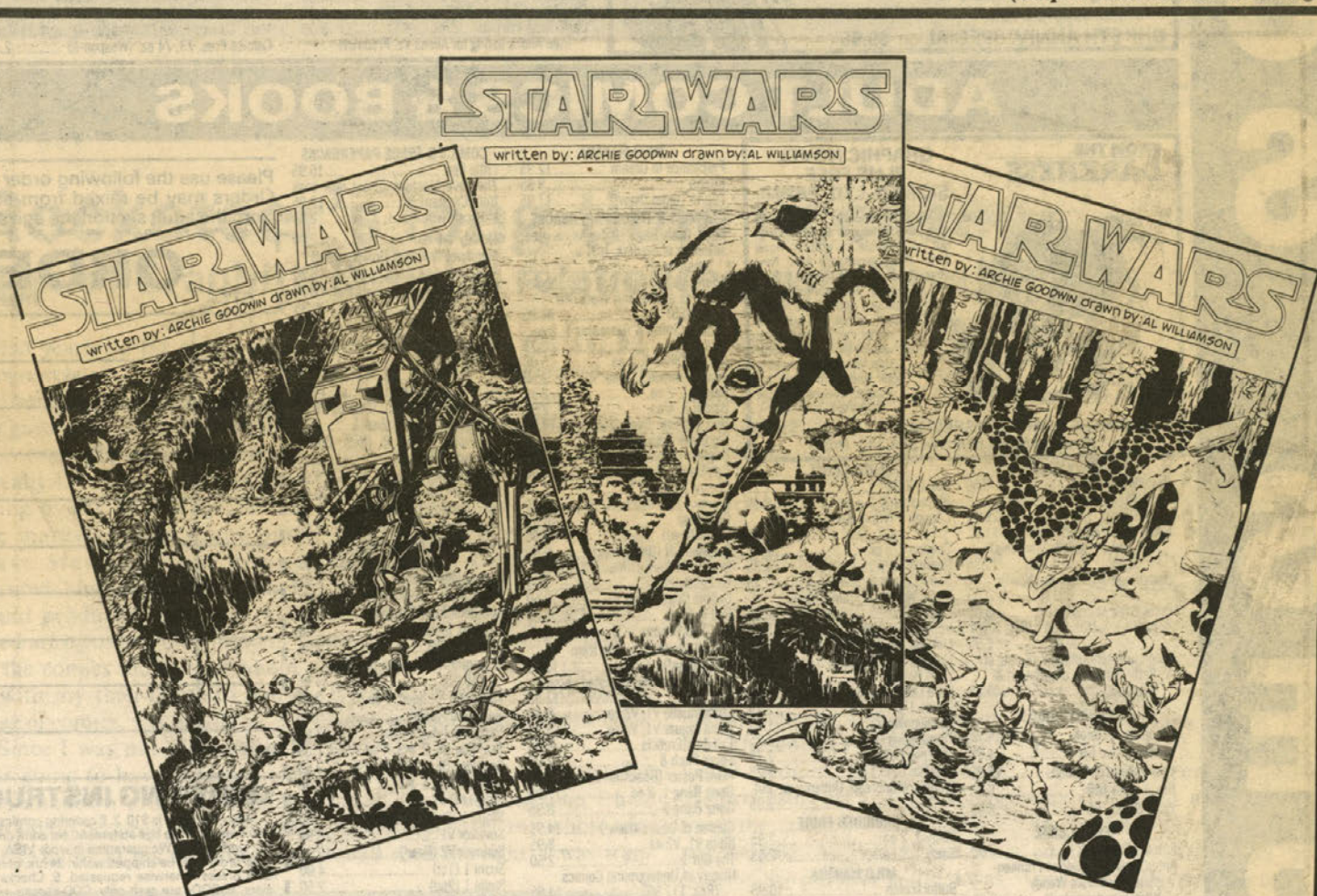
We'll return to our Father's Day salute after this week's inevitable reviews.

• *The Atlas of the DC Universe* by Paul Kupperberg (Mayfair Games, \$19.95). There are, as in many fields, extreme schools of thought in comics writing. There are writers who need to know and include in their scripts how many pounds of Skrulls The Thing can bench-press after a big lunch. There are other writers who cling to the "it's only a comic book" defense. I fall somewhere in the hopefully sane middle ground. Let me have super-heroes with their fantastic powers and the ability to crack wise during epic battles to the death and I'll do my best to keep everything else as reasonable as possible. Which is my long-winded way of saying I find a volume like this both useful and fascinating.

(TONY, Page 19)



(Chip 'n' Dale concludes on Page 19)



Russ Cochran, Publisher, is proud to announce the publication of a three-volume hardcover collection of the newspaper STAR WARS strip which contains all of Al Williamson's artwork done for this strip. These strips, written by Archie Goodwin and illustrated by Al Williamson with his famous flair for science-fiction subject matter, represent a high point in comic strip art and collectors who enjoy Williamson's EC artwork will not want to miss this set.

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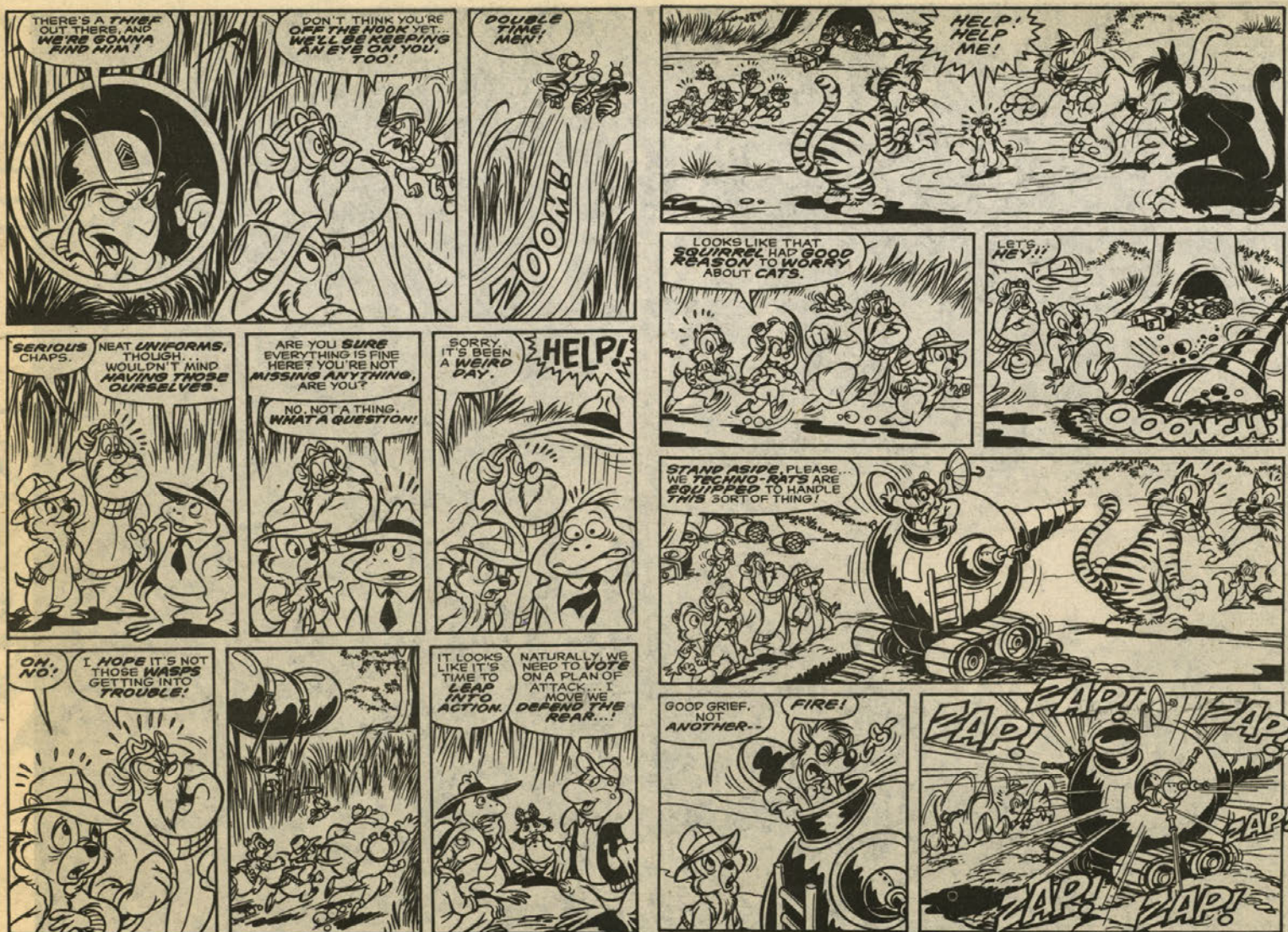
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(This concludes CBG's preview of Chip 'n' Dale)

TONY (From Page 18)

Kupperberg has pulled together 200 pages of facts and maps on the DC Universe and managed to keep them entertaining and informative. He gives us the lowdown on more than two dozen cities in the United States of DC, a look at business, media, and entertainment in the United States, and then takes us on tours of the rest of Earth, the Universe (20th and 30th centuries), and assorted dimensions. The primary audience for this Atlas is role-playing gamers, but it is great fun for other comics fans, too. Even those of us who are unable to figure out how to play these blasted games despite nearly two decades of actually writing comics.

Sure, I've got a quibble with an entry or two. Even allowing a certain license on the part of the Superman artists, I think the *Daily Planet* and Lexcorp buildings have to be a lot closer to each other than indicated on the Atlas' map of Metropolis. The map of Gorilla City gives me some problems, too. If Gorilla City is enclosed in a force field, where does the waste product from the industrial ring that surrounds the residential zone go? But I still give Kupperberg an A+ for this Atlas and a gold star for his astonishing endurance in producing the book.

The Garden of Desire by Will-Desburg (NBM, \$14.95). Mickey Loverose is searching for the ultimate relationship with a woman or women. He's clever, earnest, handsome, and wealthy, which is to say he doesn't stand any more of a chance than other men. But one has to admire his persistence in this scandalously funny graphic novel. (Short novel, but a novel nonetheless.) The ambiguous credits don't make it clear if this is the work of one person or two, but the writing is cute with more than a touch of prime Blake Edwards to it and the artwork is appealingly cartoonish. This one isn't for minors, but it won't raise any adult eyebrows, either. A very enjoyable and recommended little romp.

There you have it, folks. I just wish we had enough to room to honor our runner-up daddies as well. But a tip of the helmet (in alphabetical order) to the following notable sires: Baron Strucker, Lex Luthor, The Lizard, Magneto, Mephisto, The Puppet Master, Ra's al Ghul, The Red Skull, Sabertooth, and Trigon.

I figure it's only a matter of time before Superman discovers that Pa Kent is really an escaped Phantom Zone criminal.

See you next time in (Ta-Daa!) Comics Buyer's Guide.

(Send all correspondence on this column to Tony's Tips, c/o P.O. Box 1502, Medina, Ohio 44258. Don't forget to phone your own fathers now and say: "Thanks, Pop. I'm really, really glad you're not a super-villain!")

Flashback: 20 years ago

Editor Julius Schwartz, writer Mike Friedrich, and artists Dick Dillin and Joe Giella introduce fantasy writer "Harlequin Ellis" as a guest star in *Justice League of America* #89, May 1971.

—Greg W. Myers

Flashback: 10 years ago

Bob Rozakis is named production manager at DC Comics in May 1981.

—Greg W. Myers



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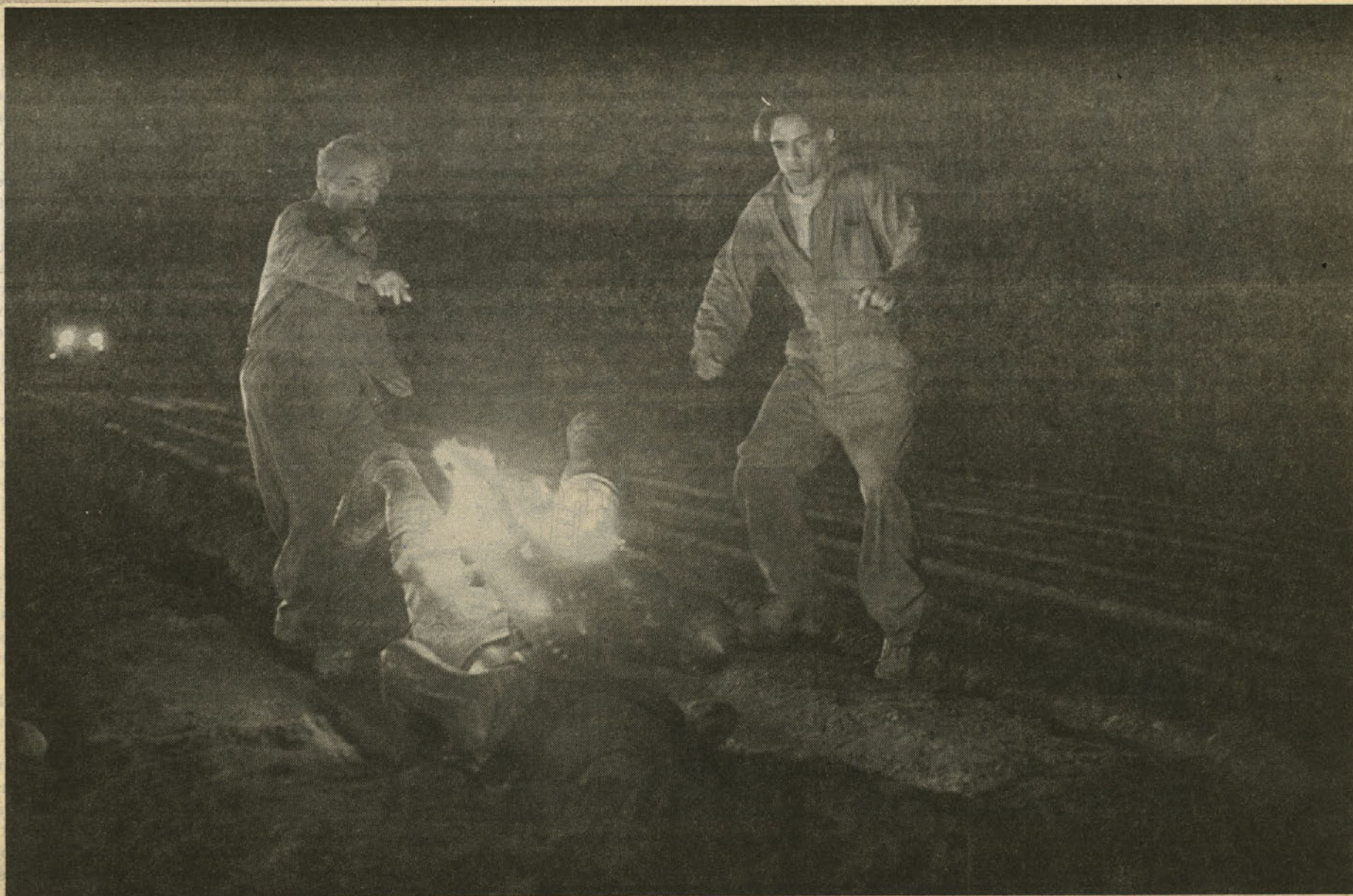
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Alan Arkin (Peevy) and Bill Campbell (Cliff) observe the effect of a rocket-pack test on a dummy.

Photo by Ron Batzdorff

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The Rocketeer's graphic adventures

By Bob Miller

"It was an interesting combination of coincidences that led to *The Rocketeer* graphic novel," said Bob Foster. "As we all know, Dave Stevens came up with *The Rocketeer* years ago. When the movie came to Disney, the opportunity to do it as a graphic novel was given to Disney, and so it all just came together at the right time."

Dave Stevens requested that Foster be the book's editor, and they chose Russ Heath as the illustrator. Although this was their first collaborative project, the three had met years earlier, in 1978, working at Hanna-Barbera on *The Godzilla Power Hour*.

Foster worked as a layout artist, Heath worked in layouts and eventually models, and Stevens worked on models, layouts, and storyboards for Doug Wildey, the producer of *Godzilla* (and creator of *Jonny Quest*).

"They had a real shortage of people who could draw realistic figures, and so they would tap us constantly," Stevens said. "At the time there was me, Russ Heath, Mike Sekowsky, Bob Foster, plus Wildey, who did a lot of his own stuff, and Will Meugniot and Rick Hoberg, who came in later. That was a nice little core of people who drew pretty well, that they would use on shows like *Superfriends*. You had to have some sort of knowledge of anatomy to do these super-hero figures that the animators really didn't know what to do with, unless they got drawings from us."

"Wildey gave me a shot doing boards pretty quickly," Stevens said. "I was really burning my wick at both ends. I was doing layouts and model sheets during the day, and then going home and doing storyboards at night. It was pretty gruelling. I didn't keep it up for very long. It was a

real learning period, and I had to give Doug a lot of credit for instilling a lot of savvy at that point about production."

Wildey became the inspiration for the character of Peevy when Stevens created *The Rocketeer* for comics.

Later, the Walt Disney Company acquired the rights to *The Rocketeer* as a feature and as a graphic novel.

"We knew that the graphic novel was one thing that was going to come up at some point and sooner than we probably would have liked," said Stevens. "When it did come up, I spoke to Michael Lynton, the v.p. of marketing-publications, and I specifically requested Bob Foster as editor because I trusted his judgment, and we've known each other for a number of years. Of all the people there, I felt the most comfortable with Bob."

One of the first names Foster recommended was Russ Heath, and Stevens readily agreed.

"When you talk period subject matter, there are maybe three or four guys in the business who can do it or have the patience for it. Joe Kubert is one, and Russ is another," Stevens said.

"Russ has always had a natural feel for things from the past. He has almost a photographic memory when it comes to insignias, weapons, uniforms, fashions, all that stuff. And he's a pretty amazing draftsman. He's one of these guys who can put his pencil to paper and start drawing and literally not draw a false line until he lifts the pencil off the paper. I have never seen him erase."

"We just kind of went about it, very hopeful but thinking, 'Oh, man, this is going to be a very difficult task to get this thing in on time, 'cause they gave us two months to do 64 pages from scratch,'" Stevens recalled.

"I know how Russ works. I was, frankly, a little afraid for him, because I knew what it was going to demand of him physically. And I just wondered if he was going to be up to it, because it's an incredible amount of work to have to do a period strip and research all the elements that are in the film and accurately draw 64 pages' worth."

Although the groundwork had been laid with the original *Rocketeer* series, the staff added new material indigenous to the film.

"There are a lot of elements in the film that aren't in the original comic book," Stevens said. "We threw in everything but the kitchen sink. A lot of the stuff that I was never able to put into

the comic book we put into the film.

"There was a lot more detail and more characters, different characters. It was a sizeable amount of research and accurate drawing to be coming from one artist. If anybody could have done it, it was Russ. He was made for it. I had no doubts as to his being able to do the stuff. My only fear was whether he could keep from going crazy with the breakneck schedule that they had laid out for him."

The original deadline of two months extended to 13 weeks, which ultimately stretched out to 18 weeks.

"It wasn't a comfortable lead time, but there was enough time

to do it well if we didn't mess around too much," Foster said. "We knew doing the art would be the most difficult part because Russ is very meticulous, and it takes time. And Dave is a perfectionist and he likes to have his hand in it, and that takes time."

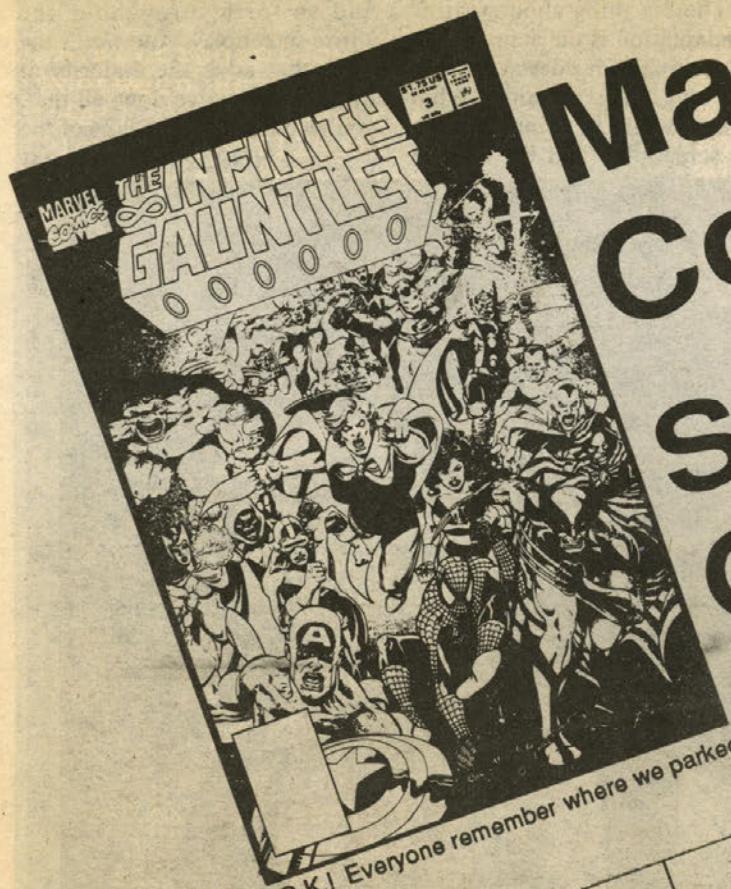
Heath said, "I wanted to do it so badly because of working with Dave, all of us being such good friends. So he was telling me, 'Well, maybe there isn't enough time to do the book.' So I made up the schedule that showed how it could be done. You know, I lied," he said with a chuckle. "It was supposed to be done in 13

(GRAPHIC, Page 22)



This photograph, taken a few years ago, shows a number of West Coast comics artists grouped around Milton Caniff. Seated, left to right, are Dave Stevens, Caniff, and Doug Wildey. Standing, left to right, are two men we cannot identify, Steve Schanes, Paul Power, and actor Pat Cullitan.

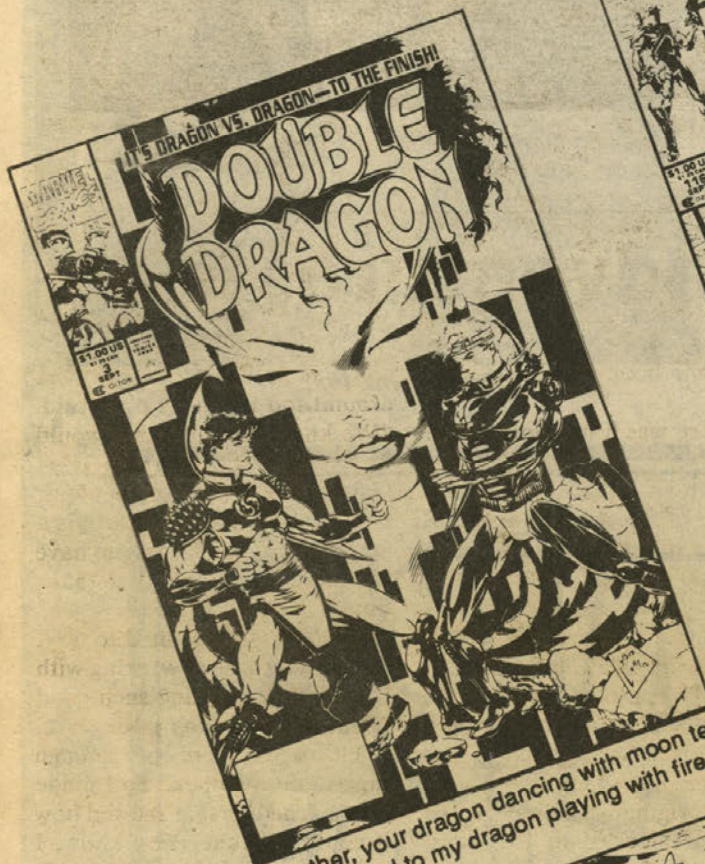
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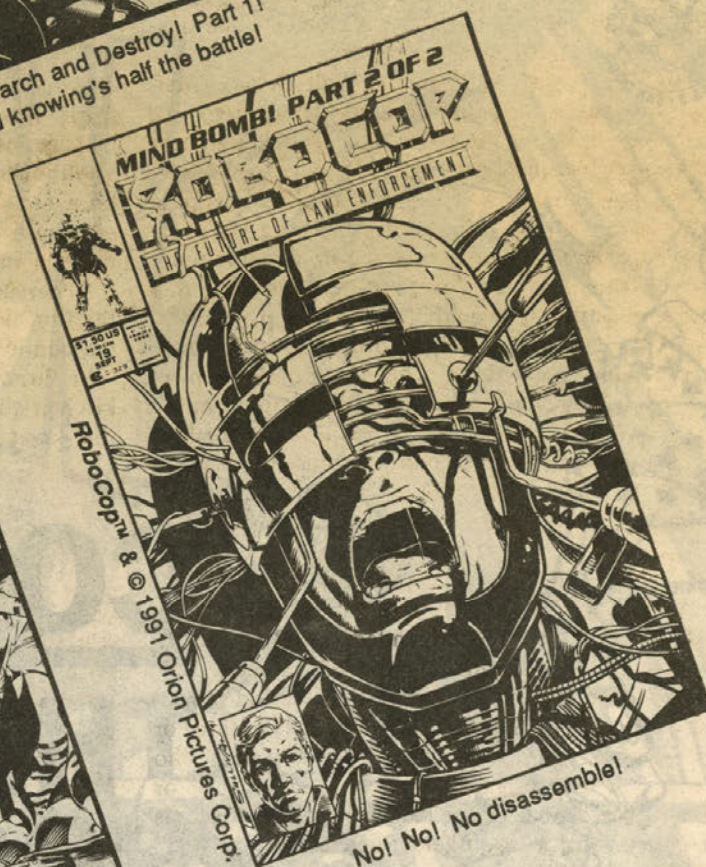
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GRAPHIC

(From Page 20)

weeks, [but it turned out to be] 18."

"There were a lot of things that contributed to that," Stevens said. "I think some of it was getting approval to use things like the logo to the *Los Angeles Times* for the newspapers, showing a Hoover vacuum cleaner, a pack of Beeman's gum, that kind of stuff. Russ was busting his hump to get this thing done and not goofing off at all. And it still took weeks longer than it should have — according to *their* schedule. But according to *my* schedule, I would have given the guy eight months to do it and felt comfortable with that. But we didn't have that luxury."

"As with all movie adaptations, the film company waits until you have practically no time at all to put the thing together, and they still need it in by a certain date, so it can go to

press and be out by the premiere. A lot of the reasons for waiting until the last minute to start the movie adaptation generally have to do with script, because scripts go through so many revisions that they don't even have the final script till they wrap shooting. And that was just about the case on this," Stevens said.

"Yeah, it was pretty fast turnaround considering the people involved," said Foster. "But the result is excellent. And we all wanted that excellence."

To write the graphic novel version, Foster, at the recommendation of Editor-in-Chief Len Wein, chose the prolific author, comics scribe, and *CBG* columnist Peter David.

"Bob Foster called me up and asked if I would be interested in doing *The Rocketeer* adaptation, and I agreed to primarily out of curiosity more than anything else," David said. "I was very much anticipating the movie

and I was very interested to see what it would be like. So I liked this opportunity to basically get a sneak preview, so to speak, of what we could expect from the film."

"I was completely unfamiliar with his work," Stevens said regarding Peter David. "I had heard of him, but I never had read anything he had done. I just trusted Bob's judgment on that one."

"I didn't have any trepidations, because he was working off the script that I had worked on with Danny [Bilson] and Paul [De Meo]. It was their writing which, of course, I was involved with and living with for five years. So I didn't have any fear at all that the story would lose anything in the translation. Because all he was going to have to do was trim it down here and there and make it concise for comic-book format. It's not like he was taking my characters and rewriting. All he was doing was

translating the film script to work in comic-book format."

David received the screenplay in November 1990 and took about two weeks to adapt the story.

"The big thing about writing an adaptation is the actual physical writing of it doesn't take all that long," David said. "What takes a while is going through the screenplay and breaking it

down. When I do an adaptation I go through the screenplay and I put Page One, Panel One and block out a section of the screenplay to constitute Panel One. Then I go Panel Two and so on and so forth throughout the entire screenplay. And *that's* the thing that takes the majority of time. Once you've done all that, you've basically done 90% of the

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GRAPHIC

(From Page 22)

work. You've paced out the screenplay to comic-book form, taking a 130-page screenplay and crunching it down to a 64-page comic book. That's the tricky aspect of it."

With the film in production, Heath was able to use photo stills as references for the illustrations.

"I went over the photo library here where they have transparencies," Heath recalled. "I spent about three or four hours going through those. Of course, I was guessing. I didn't know what I was going to need; I was guessing what I needed till I got the script. And I pulled a lot of photos. Dave Stevens gave me a bunch of his personal photos. That's what I had."

"I think we were fortunate in that Joe Johnston, the director, picked up on Dave Stevens' vision and translated that to the movie," Foster added, "so nothing was lost in somebody else's interpretation of what it should look like. We were all looking for Dave Stevens' look."

"Well, I think it also helped that Dave was one of the producers of the film," David said. "I mean, it's not like Disney came along and said, 'OK, hi, we're going to give you X amount of dollars for the character. Now go away and we're going to totally do him a totally different way.' Dave's participation in the production end of the film helped to insure, or at least give a better shot at, much of the original vision of *The Rocketeer* translating onto the screen. You can see that in the character designs, the backgrounds, the sets, and everything. The Bulldog Cafe looks like it was lifted right off the page and put onto the movie set. Every single detail was there, right down to the 'Ice Cream & Tacos' written down the sides of each of the Dog's legs."

Foster said, "What the graphic novel did was essentially take what Dave had already done in the comic book, and the movie guys fortunately came up with the movie that looked like the comic books. For Russ, in that case, it was a little bit easier than normal because the stuff had already been established."

In staying true to Dave Stevens' vision, how much freedom did the writer and artist have for their own creative input?

"Well, I didn't have tremendous amounts of freedom for the simple reason that I didn't have tremendous amounts of room," David replied. "No one came to me and said, 'All right, you cannot do this; you cannot do this; you cannot do this.' For my part it was fairly simple. If it was in



Bill Campbell portrays Cliff Secord, *The Rocketeer*.

Photo by Ron Batzdorff

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the script, I could do it. If it wasn't in the script, I didn't have the room.

"When I did the novelization for Bantam, which the question in my case might more easily apply to, that's where the question of freedom came in, because the novel, naturally, is supposed to be long and it's supposed to go into more detail on background and all that kind of thing. And I can tell you that for the novel I had tremendous amounts of freedom. I put in all kinds of background information and I added scenes that

weren't in the film, and all of these sailed through without a word of negativity from Disney. So I was very pleased with the way that came out."

"I wouldn't say that we were limited or restricted in our freedom," Foster added. "Our job is to do a paper version of the movie. If you go too far astray from that, fans would be disappointed."

David concurred: "We really don't have any more limitation other than the limitations inherent in the form."

"I think if Russ had drawn

Jenny skinny, people would be upset. He was restricted to make her look as good as she does in the movie," said Foster.

David said, "I think that the artist is able to bring much more of his individuality to something like this than I can. When you're doing an adaptation of a screenplay, it's really not so much creative writing as creative typing. You're just trying to figure it out and assemble it jigsaw puzzle-like and have it flow without being choppy or without the audience getting the feeling that they're missing major sequences.

Whereas, on the other hand, Russ really had the artistic [freedom] — people can look at it and say, 'Wow, this looks like a Russ Heath art job.' They're not going to look at it and say, 'Wow, this reads like a Peter David story.' It doesn't. It reads like a [Danny] Bilson and [Paul] De Meo story. It reads like the movie. So I was pleased that Russ was able to do some art with it."

"I really enjoyed working on it," Heath said. "My forte has always been deadly serious stuff with not much comedy. And I really had fun with it. It's just neat to put that comedy aspect into it and still have it come off as a great adventure."

"I think it's one of the best things he's done," Foster said. "It's got all of the Russ Heath women and Russ Heath military stuff. See?"

He showed me a page from the comic book, indicating a zeppelin disintegrating in flames.

"This is a Russ Heath explosion we're looking at right now. That's an adjective, a Russ Heath explosion. People will know what you're talking about," Foster chuckled. "The only guy who would have done a better job on this — and I'm not sure about that, either — is maybe Dave Stevens."

Considering the number of pages Heath has drawn of *The Rocketeer*, he said he wondered if he might have surpassed Stevens' output on his own creation.

"Well, let's see," said David. "The original series was five parts. So that would be 40 pages, there. Then the two parts of Cliff's New York adventure. I don't know how long those were, but if you did 64 pages, I think you may have drawn more *Rocketeer* than Dave Stevens did."

"If not now, then hopefully in the future," said Heath.

Did the artist style the characters to look like the original comic book or the actors of the movie?

"No, you have to get the rights to use people's faces, if you're really going to draw them," Heath replied.

"It shouldn't be a problem in the case of Cliff," David pointed out. "William Campbell is a dead ringer for Cliff Secord, and in the original *Rocketeer* comics Dave Stevens drew himself as Cliff. So you could just draw Cliff Secord and it looks just like William Campbell."

"Yeah, they look very very similar," said Heath.

"But, technically, he was drawing Dave Stevens," Foster added.

"I was trying," Heath said.

Foster said he is particularly pleased by the lettering by

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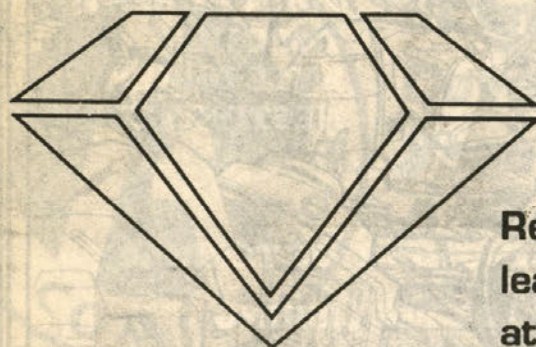
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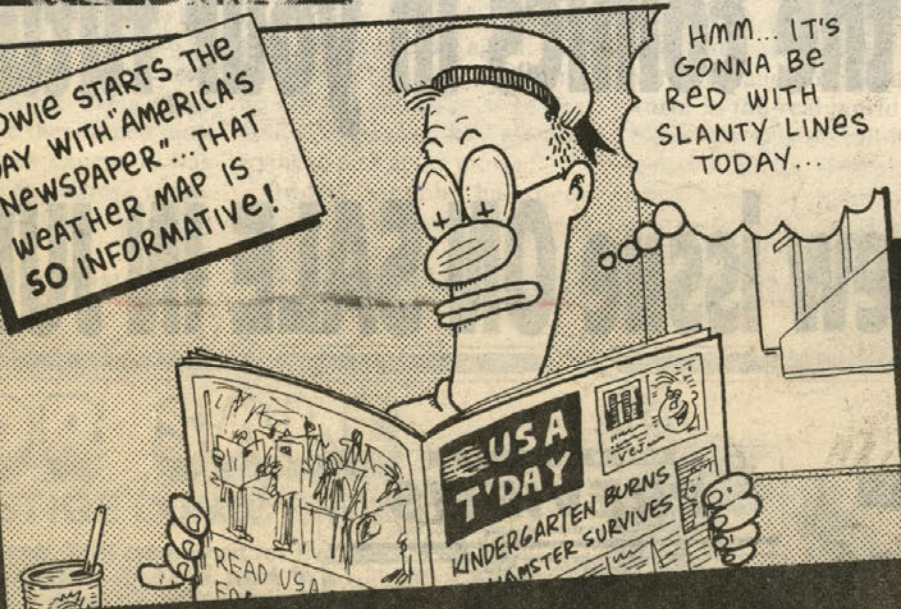
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GRAPHIC

(From Page 24)

Gaspar Saladino and the coloring by Christine Shearer. "The color separation process which gives us these 10% screenings has allowed us to do some really subtle colors," he said.

David mentioned he had also written an eight-page *Rocketeer* story for the June issue of the newsstand digest, *Disney Adventures*, with art by Gray Morrow.

"Marv Wolfman contacted me some time ago and said they wanted to do a simple eight-page *Rocketeer* story for the Digest," said David. "It's a side story with The Rocketeer corralling some bank robbers. It's OK. It's a fine digest story. It doesn't have the complexity of the movie or the original Dave Stevens creation, but I try to retain some of the period humor and the general feeling of it."

Even with the comic books, the promotional material, and the movie production, Foster asserted that Stevens managed to oversee nearly every aspect of his brainchild's progress.

"The guy seemed to be everywhere in the last six months that I know of, both out on location every night during the shootings and in here looking at artwork and looking at promotional stuff, looking at color. He's everywhere."

"He did the cover for *The Rocketeer* graphic novel, too, in his spare time," Foster continued. "Dave has a reputation for being slow and meticulous, and for him to fill any of his spare time with something that's going to take a long time to do, it's amazing that he got all of it done in that amount of time."

"So he's been very generous doing whatever he thought was

necessary to do and not sleeping much, apparently. He'll be showing up at most of the conventions this summer, showing clips of behind-the-scenes, promoting the book and the movie," Foster said.

"He's also flexible enough to let people do what they do. He doesn't want Russ Heath to do something other than what Russ Heath does. So he's not adamant about it looking just like another Dave Stevens clone. He realized it's not going to be 100% him."

Stevens confirmed Foster's assertion: "I trust Bob a lot, and you can't really give guidelines to an artist, because I found that kind of hampers them and it almost breaks their spirit. I would rather just give the guy free rein and give him an example of what you're trying to do. Which I did. Russ had all of the comics, and I just said, 'Have at it. Do your best. And do it in the spirit that you glean from reading the comics.' So he was right on the money. He was very close."

Sometimes when a motion picture is adapted to comic-book format, a studio will take steps to ensure secrecy by not providing vital plot information until just before publication. This was the case with *Return of the Jedi*, with Lucasfilm restricting details while Archie Goodwin and Al Williamson adapted the Marvel Comics version. Did *The Rocketeer's* comic-book staff have similar problems?

"Not from my point of view," David said. "It was (a) implicitly understood, and (b) they sent me an agreement that stated I would keep my mouth shut about the contents of the plot, and I guess the attitude was if you agreed to

(GRAPHIC, Page 32)

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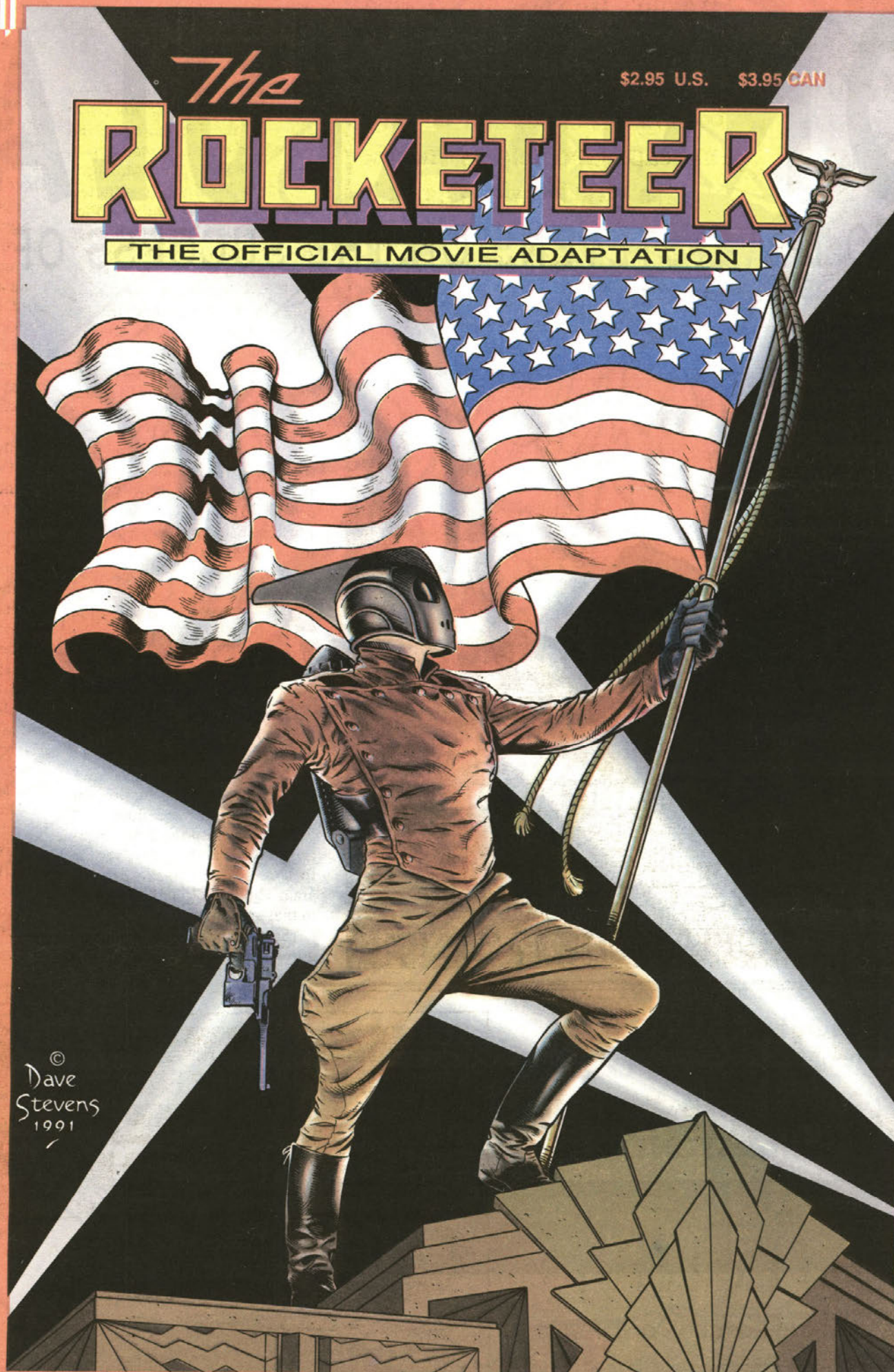
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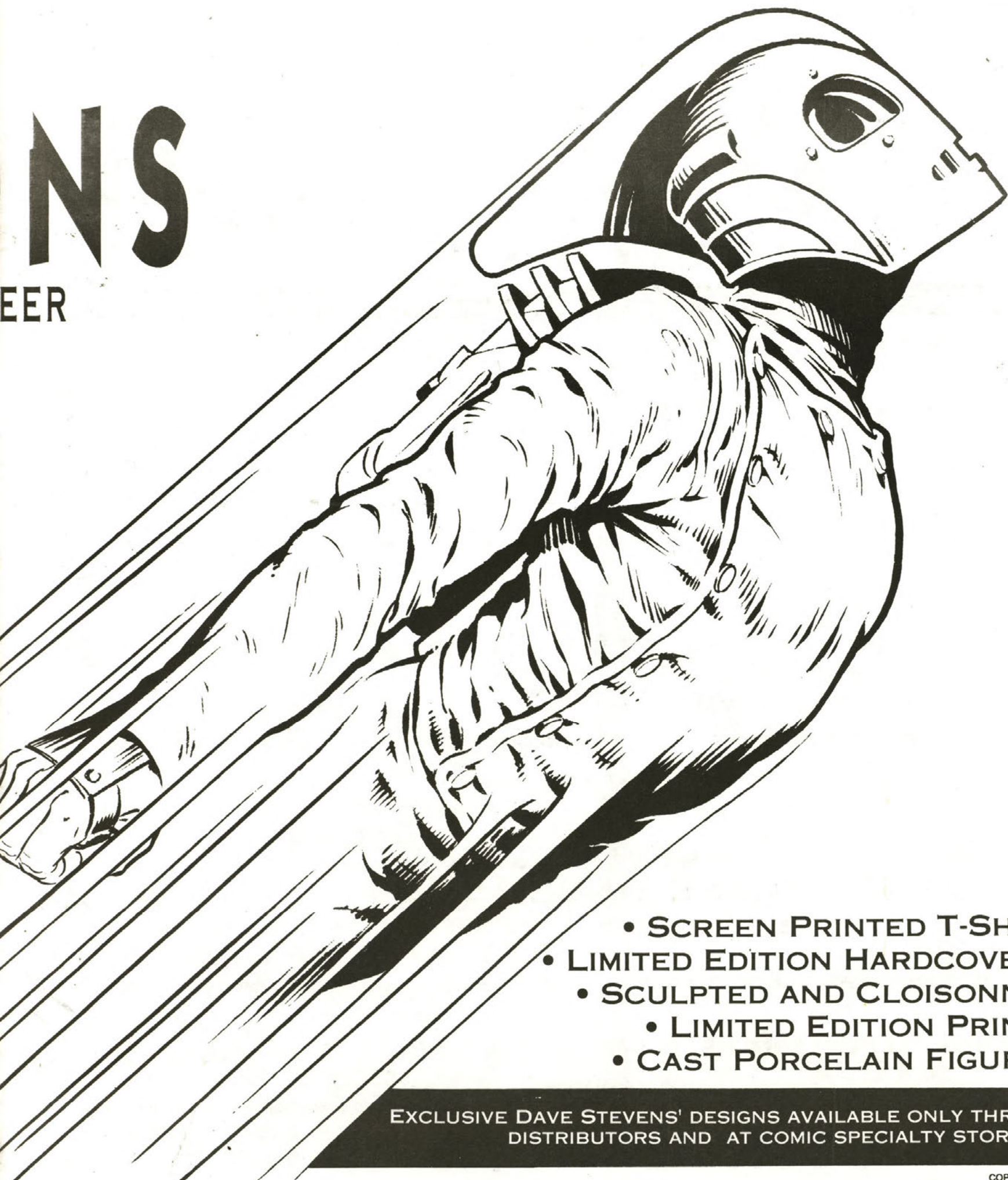
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GRAPHIC

(From Page 26)

not spread information about the plot around, that they were going to trust you to not spread information. They'd take you at your word, until such time that you'd done something to show that you *couldn't* be taken at your word.

"I can tell you with *Return of the Jedi*, you don't know the half of it. They were sending us fake word balloons and that kind of thing. I remember reading an earlier version of the boards for *Return of the Jedi* in which Ben, in that crucial scene where Ben is revealing who the Other is, he's saying something else entirely. And then they had to go and paste in other word balloons shortly before the thing came out. It was like they filmed multiple sequences except it was word balloons for a comic space. It was *nothing* like that with *The Rocketeer*."

According to Foster and

Heath, there are no in-jokes in the comic, but David mentions there are some in the novel version.

"I added scenes such as a young George Reeves in 1938, sitting there reading a copy of *Action* #1, and chuckling over this new character, Superman," David revealed. "I've got a little thing with Peevy wondering whether or not the rocket pack was created by Doc Savage — you know, that kind of thing. Little tips of the hat, bits of dialogue lifted from the original *Rocketeer*."

"Yeah, there are things to look for like that in the novel. No so much in the comic-book adaptation, simply because again, there really wasn't the kind of room to be able to get away with that kind of thing. You'd be too busy trying to pick at the movie."

Oddly, Stevens had been unaware of the paperback being written.

"I didn't have anything to do

with the novel," he said. "That came out of the blue. I didn't know that that had been done until after the fact."

"I saw it being advertised and I thought, 'Whoa, how nice of them to have asked me,'" he said facetiously. "I mean, they had the right to adapt the film into paperback. That was something that we had given them. Basically, anything that's generated from the film, Disney owns, which is fine. I still own the pristine *Rocketeer*. My version."

Regarding the setting of *The Rocketeer*, Stevens said, "My intention with Cliff was to root him in the real world, at the same time integrating the pulp world. Because for me, the pulp world is the real world of the 1930s. It's what we call B.S. history. It's taking elements from actual historical events and integrating fictional characters into that. Of everybody that I've read, Phillip Jose Farmer did

that brilliantly. I've always been a real aficionado of that kind of thing. I'm not into trivia and things like that, but I appreciate the ascetic of breathing life into these fictional characters and actually trying to [integrate] them into nonfiction situations. To me that is just devilish fun."

In *CBG* #914, Peter David talked about pitching an idea to Bob Foster at the WonderCon in Oakland April 27, regarding a parody of *The Rocketeer* — with Launchpad McQuack wearing the rocket pack.

"We had talked about either a Duckateer or the Quackateer, I don't know which," Foster said, "with Launchpad being Cliff Secord and Scrooge being Howard Hughes. I don't want to just parallel the plot. I'm sure Peter will come up with some other story."

"No, no, we wouldn't parallel the plot," David assured him, "but basically, the thing that gave me the idea was when Dave Stevens made allusions to the fact that Cliff Secord seems to crash an unusual percentage of the time, and a light bulb went off over my head and I said, 'My God! So does Launchpad.' And I suddenly realized: How many characters are there in comics who wear leather aviator jackets and boots? Well, I can think of two: Cliff Secord and Launchpad McQuack. Lo and behold, they're both being done by Disney. So let's see if we can do something about that. That's where the story genesis of that took place. And I am working on that."

As for *The Rocketeer's* further adventures, both in comics and in novel form, plans are still up in the air. Dark Horse currently is publishing *The Rocketeer*

Adventure Magazine.

Said Heath, "Mike Kaluta, in concert with perhaps someone else, is winding-up the current storyline, six or seven issues, whatever it is. And then they're talking about my doing another series. That's still not nailed down, so I can't talk any more about it."

And what are Stevens' plans for his sky-bound hero?

"Well, initially just to do the second compilation tying together the last three issues and putting it out as a Volume Two of the *Rocketeer* saga," he said, "and then doing two trade paperbacks, graphic novels — one with Russ and one with somebody else."

"I don't think I'm going to be doing it in comic-book format again, as a single 32-pager. I would rather give people a nice chunk of pages to chew on in graphic novel size, as a complete story. Because I feel bad that people have never been able to sit down and read one straight through. They've had to wait for incredible amounts of time between issues. And that's not fair to the readers."

By letting other artists draw *The Rocketeer*, Stevens said he hopes to spend his time mostly as a writer for *The Rocketeer* and other projects in development.

"I've got too many irons in the fire to do comics," he said. "And I never intended to do them full time at all, at any point. It was kind of a fluke. I enjoy doing covers; that's about it. The rest of it is really hard work for me, because I just don't have the discipline to do panel after panel, page after page every day."

David said he has no idea (GRAPHIC, Page 32)

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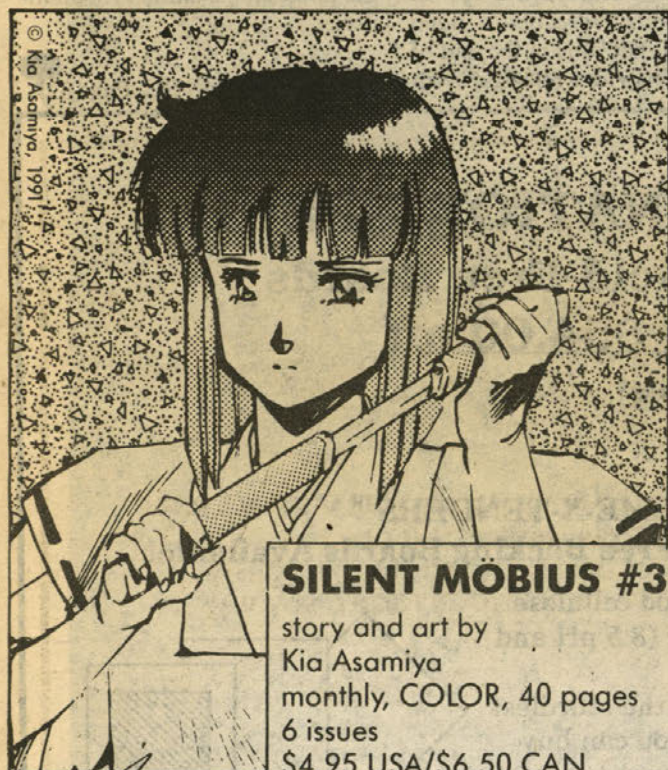
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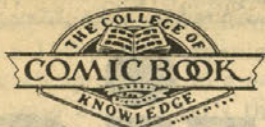
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GRAPHIC

(From Page 32)

whether he'll be involved in a series of novels — which at this point is dependent on the movie's success.

"Your guess is literally as good as mine. They hired me to do the novelization. No one said anything about it beyond that. If they suddenly decide to do a series of *Rocketeer* novels, much in the same way they're doing Indiana Jones novels, they've got my number. They know where to find me. I'd be interested in being talked to about that, providing my schedule is flexible and we can come to terms on the money and that kind of thing. I got a tremendous kick out of working on *The Rocketeer* and I sure wouldn't mind doing something like that. From what I have read from the script, and the clips and trailers, I think this is, appropriately

enough, really going to take off."

Heath added, "I think the book is going to be great because the concept itself is such a great thing, *The Rocketeer*. His popularity is going to improve, the way everybody buys these books on demand. I think that this is close enough they're going to buy this, too. I'm more happy about that, regardless of what the movie does."

"I defy the movie to kill the book."

The Rocketeer movie adaptation comic book is now available in a newsstand version (\$2.95) and in squarebound prestige format (\$5.95), with covers by Dave Stevens. Also available is the *Rocketeer 3-D Comic and Audio Cassette* by Ron Kidd (\$7.98), with art by Neal Adams' Continuity Studio and 3-D effects by Ray Zone.

Malibu's in pictures

On May 28 the Malibu offices were overrun by Director Daniel Schweige (who also doubles as a writer for *Cinefantastique* and *Fangoria*), his film crew, and actor Charlie Spradlin (*Meridian*, *Puppet Master II*). The crew dropped by to film a promotional feature announcing upcoming Full Moon projects using the Malibu offices as a backdrop.

Included in the feature is a behind-the-scenes look at Malibu Graphics, the Full Moon color comic book, and interviews with the staff.

The short feature will run in an upcoming *Videozone*, a video magazine that runs at the end of Full Moon's video releases. With

an estimated viewing audience of more than 250,000, *Videozone* plays a huge role in Full Moon's promotional plans.

Additionally, the raw footage will be used by Malibu for a promotional video to be produced this summer. "This is part of the growing relationship with Full Moon," Publisher Dave Olbrich said. "It's a cross-promotional opportunity where everybody benefits."

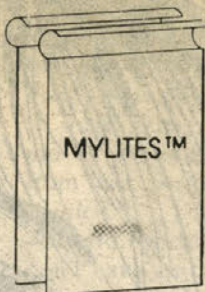
Eternity's line of Full Moon titles includes *Puppet Master*, *Subspecies*, *Trancers*, (July) and the upcoming *Dollman* (September).

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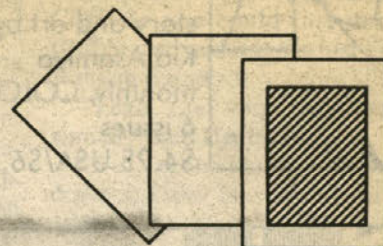
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Coming In
SEPTEMBER



Extra-Large EC Comics dead after one issue

But, in EC tradition, format may rise from grave

"Well, I knew I was treading on thin ice, but I just had to try it. It did me a lot of good, even if I only published one issue, to see what the EC material would look like in the large format," said EC Comics Publisher Russ Cochran.

"I received hundreds of letters of comment on the first issue of *Tales from the Crypt* in the extra-large format. While most old guys like me enjoyed the larger size and improved clarity, the overwhelming opinion of EC fans who wrote me was that I should return to the regular comic-book format, so I have done exactly that.

"But, like many corpses in EC stories, I would not be surprised to see the extra-large format rise from the grave in a thicker, square-bound 'annual' or 'treasury' version which might be issued once or twice a year.

"I have had to readjust my entire printing schedule and release dates in making this shift to the regular-size format. I have just signed a national distribution contract with Warner Publisher Services to place my EC horror titles on the newsstands and have asked the direct distributors to help me get the word out to the retailers that the extra-large comic books are not canceled, and in their place will be the regular books on a slightly different schedule.

"The first issue of *Tales from the Crypt* will ship to comics shops the week of June 4 and will hit the national newsstands on June 25, and the first issues of both *Vault of Horror* and

Haunt of Fear will ship to comics shops the week of June 11 and will appear on newsstands on July 2, so the first release of these is right around the corner."

Merchandising The Rocketeer

By Bob Miller

Rocketeer fans can not only see their hero in action on the big screen, they can collect *Rocketeer* memorabilia, as well. The following is a selection of products (listed with their manufacturers) that collectors can purchase this summer.

Bulldog Cafe cookie jar: Treasure Craft

Rocketeer costume with helmet and rocket pack: Ben Cooper

Disney Adventures digest, June issue, with eight-page story: Walt Disney Publications

Glider plane and water-propelled *Rocketeer*: Spectra Star

Backpack: Pyramid Handbags

Hand-held electronic game: Tiger Electronics

Keychains: Gift Creations

Rocketeer Movie Adaptation, newsstand graphic novel: Walt Disney Publications

Rocketeer Movie Adaptation, prestige format: Walt Disney Publications

PVC plastic moulded figurines: Applause

Rocketeer movie poster: Disney Art Program

Limited edition print (500): Disney Art Program

The Rocketeer 3-D Comic and Audio Cassette: Disney Audio Entertainment

The Rocketeer novel: Bantam

Stickers: Gibson Greetings

Rocketeer "Gameboy" video game: Bandai

IBM and Amiga PC game: Walt Disney Computer Software

3-D Viewmaster: Viewmaster

"Retro-style" 1930s watch: Fossil

Rocketeer children's watches: Hope Industries

Trading Cards: Topps Co.

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Ed Dodd

Ed Dodd dies

Creator of 'Mark Trail' comic strip was 88

Ed Dodd, whose internationally distributed comic strip *Mark Trail* has been a champion of the natural world for 45 years, died of congestive heart failure in Gainesville, Ga., Monday, May 27. He was 88.

Created by Dodd in 1946 and drawn today by Jack Elrod, the *Mark Trail* comic strip is distributed by North America Syndicate to more than 175 newspapers, reaching nearly 23 million readers worldwide. The comic strip will be continued by Elrod, who has been associated with the strip since 1950 and who took over full responsibility for producing the daily and Sunday feature upon Dodd's retirement in 1978.

Long before saving the environment became a *cause celebre*, Ed Dodd used his creation to urge people to preserve the country's natural resources — the woods, water, and wildlife — for future generations. Over the years, *Mark Trail* has championed a host of conservation efforts, from advocating the preservation of Alaskan wilderness lands to opposing a Utah dam project to waging publicity

campaigns to counteract the oft-maligned reputations of coyotes, mountain lions, and alligators.

Edward Benton Dodd was born in 1902, the son of a Baptist minister and a music teacher in Lafayette, Ga. As early as the second grade, Dodd told his teachers he would grow up to be a farmer and a cartoonist.

At 15, he was already in love with "the woods" and managed to talk his way into a summer camp in Pennsylvania's Pocono mountains operated by Dan Beard, the internationally known author, illustrator, outdoorsman, and founder of the Boy Scouts of America. He eventually became a close friend of Beard and the camp's director. He credited much of his philosophy about the *Mark Trail* strip to his early experiences with Beard.

Dodd began his career as an artist drawing calendar pictures, but was soon experimenting with cartoons. His first modest success, *Back Home Again*, was a one-panel feature about a hill-billy family.

By the time he was 40, however, he was discouraged. He

had been in and out of art schools, hunted and fished his way through much of the country, been a Glacier National Park ranger, and run a mule train in Yellowstone. Although he had enjoyed all of his experiences, he could hardly claim success with an income that seldom exceeded \$60 a week. His break came when his second wife Miriam suggested that he combine his knowledge of the outdoors with his artistic talents.

The character of his comic star took shape slowly, first as Jim Tree, then Mark Trailer (later changed to *Mark Trail*). It took two years to sell the idea, but on April 15, 1946, Ed Dodd's outdoorsman made his debut in 45 newspapers. At the height of its popularity in the 1960s, *Mark Trail* appeared in more than 500 newspapers. Today reader surveys and fan mail show that the strip still maintains a devoted following among people of all ages.

When the *Washington Post* discontinued *Mark Trail* along with several other strips in a recent shakeup of its comics pages, the paper was forced to reinstate the conservation hero's adventures. More than half of the 14,700 fans who called the *Post's* toll-free number and the 1500 who wrote to the paper demanded its return. One group even protested by placing a large sign reading "Bring Back *Mark Trail*" in the window of a building across the street from the *Post* offices. "It's one of the few strips you have that has integrity," said one of the group's members. "I like the environmental stance and I like the little Sunday stories about some animal or fish or bird."

Although slowed by a severe stroke, triple bypass surgery, and failing eyesight in his later years, Dodd nonetheless remained committed to his conservation ideals and was supportive of his wife Rosemary's efforts in the Ed Dodd/Mark Trail Foundation. Based in Gainesville, Ga., the nonprofit environmental education organization was founded in his honor by Rosemary Dodd and a group of his friends in 1986.

In an interview for a 1988 *National Wildlife* article, Ed Dodd spoke almost wistfully of the character that was destined to outlive him. "There is probably a lot more of me in *Mark Trail* than I ever realized," he said, puffing on the straight-stemmed briar pipe that was *Mark Trail's* trademark for 35 years until a young reader objected. "Over the years, *Mark* has done a lot of things I would like to have done."

Dodd is survived by his wife, Rosemary, and three stepchildren.

Flashback: Five years ago

DC publishes *Electric Warrior* #1, May 1986, created by writer Doug Moench and artist Jim Baikie.

—Greg W. Myers

Dennis the Menace has been named Dennis the Mayor — honorary mayor of Wichita, Kansas. Cartoonist Hank Ketcham says Dennis lives on Elm Street in Wichita. Dennis turned 40 this year, but he is still 5 years old in comic strip years.

—Kirk Groeneveld

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Q: What are your comics all about?

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Q: I heard that the Screamer Brothers have a major licensing and merchandising program behind it, including T.V.

A: Yup.... thats right.

Q: Is the first full color Screamer Brothers comic featuring the Droolers due out this August gonna be a hot collectable?

A: Yup... thats right.

Q: Is Superstar going to the shows this summer?

A: You bet.. We will be in San Diego and look for our Sports Fantasy room at the Chicago Comicon.

Q: Hey man...why hasn't anyone ever started a sports fantasy comic company before?

A: No balls... thanks for your support.

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For the upcoming release of *The Rocketeer*, the Disney Art Program will publish a limited-edition print of new art by Dave Stevens. As you can see from the black-and-white photograph of the art above, Stevens has rendered the art with a flavor and detail of the late 1930s. It is styled after a classic movie poster of the period and interweaves the major elements of the upcoming Disney film: adventure, romance, the Golden Age of Flight, and a battle between good and evil in pre-World War II Los Angeles. The 20x39" limited-edition print has a metallic border and has been signed and numbered by Stevens. It is produced in an edition of 500, with a suggested retail price of \$195. The art will also be reproduced as a premium-quality 18x35" poster with a suggested retail price of \$25. The composition of images in the print and poster is unlike any other art created for the movie and Disney will not reproduce this art on any other merchandise.

Rocketeer on the wall

By Bob Miller

To commemorate *The Rocketeer's* theatrical debut, the Disney Art Program has produced a limited-edition print and poster to be sold primarily through comics specialty shops.

"The print and poster feature the artwork of an original painting that Dave Stevens was commissioned to do by the Disney Art Program," said the program's sales and marketing manager, Beverly Chang. "In developing this artwork with Dave, we knew we wanted to have something that would be unlike any other artwork created for the movie.

"So we took a look at the design of the movie posters from the 1930s. We asked Dave to style the piece in that fashion with a powerful image of *The Rocketeer* and different vignettes from the movie. There's a vignette of the Bulldog Cafe; of Jenny, the love interest; there's another one of Lothar, etc.

"The print is very impressive. We produced it in an edition of 500 for a suggested retail price of \$195, and the piece has been signed by Dave."

Horror in the fall

This year, Malibu Graphics said it will do everything to ensure that this is a horror-filled fall.

Starting in September from Aircel will be the adults-only horror anthology *The Voyeur*. All of the stories will be written by Lowell Cunningham and illustrated by David Plunkett.

Mel Odom's *Harte of Darkness* for Eternity Comics will be a four-issue horror series illustrated by Donnie Jupiter.

Horror author Sidney Wil-

liams has signed his second series with Eternity Comics. *The Scary Book*, packaged by Silverline, is set for release later this year. Williams' first comic-book series, *The Mantus Files*, illustrated by Thomas Giles and Dan Schaefer, is set for release in August. It's a "gruesome mystery set in the New Orleans French Quarter and involving the supernatural, bizarre cults, and vampires."

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Jennifer Connelly (Jenny) and Bill Campbell (Cliff) star in *The Rocketeer*, based on Dave Stevens' comics.

Photo by Ron Batzdorff

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Rocketeer's long-time licensee

Memories of Graphitti Designs' relationship with Dave Stevens

By Bob Chapman

I think it would be safe to say that Dave Stevens is one of the many and probably one of the most influential people who have helped us over the years. It's even possible to say that it's his fault that Graphitti Designs was created. If he hadn't led this impressionable youth astray back in 1981, who knows what levels of personal success I might have achieved? I could have been a manager of my local Safeway supermarket. I could have been screen-printing jackets for the local Little League teams. I could have been a contender.

Dave was one of the first persons I had any sort of business/social contact with in the comics industry. This was way back in 1981. I was the owner of a small screen-printing business which printed garments for local organizations, schools, sports teams, businesses, and exciting stuff like that. This was also before Dave had created *The Rocketeer* and before I had any visions of creating the vast Graphitti Designs empire you now see before you.

Always looking for something new to sink my teeth into, I somehow learned about and contacted the San Diego Comic-Con to see if we could produce shirts for that annual meeting of the tribes. All went well with my initial contact and it was decided by all that we would produce and sell T-shirts for the 1981 Comic-Con. It was also decided that the image that would be used on the shirt was one done for the program book by Dave Stevens, a young local artist who had been based in San Diego at one time, was friendly with many of the San Diego Comic-Con people, and contri-

buted yearly to the Comic-Con program book.

The illustration was of a jungle girl (most likely Sheena) in a tree with a playful simian friend. I really liked the piece but, not being overly knowledgeable of the market or this young pup Dave Stevens, I was disappointed. I had been hoping that I could produce a shirt that utilized art by one of the "masters" of the comics industry of whom I, with my then-limited knowledge of comics, was aware.

Since I was put off because I was going to have to deal with this unknown artist, a meeting was set up between Dave and me one evening at his studio on La

Brea Boulevard in Los Angeles. This is where it happened. My life was forever changed.

I walked into this unpretentious building and into this fantasy world filled with neat stuff and fantastic illustrations everywhere. Dave was at this time sharing the studio with Bill Stout, who had been involved in illustrating everything from album covers to movie sets to underground comix, and Richard Hescoc, who paints some incredible paperback book covers.

There was more stimulus for me in that building than I had experienced over my whole life. I had seen the light. I was tran-

formed. No longer could I live the life as I had previously. I wanted to play in this newly discovered world. I had lost my innocence.

To make a long story shorter, we produced those Dave Stevens "Sheena" shirts for the 1981 San Diego Comic-Con and attended the con, where we sold shirts. That was the first convention I ever attended and to say that I walked away with serious sensory overload would be an understatement. I became aware that the comics industry, this visual medium, had no licensed T-shirts using art and characters from the comics. That's when I put two and two together and discovered my purpose in life. I was going to create a company that would produce T-shirts for the comics industry. Oh, how simple. Oh, how stupid!

If I had known the work that that idea would entail, I would have — and should have — filed those notions away for all time. But no, I was all fired up. All I needed now was a business name and some designs. I was a man with a mission, and nothing could stop me.

Who's the first person you bug when you need something? A past associate, of course. Since Dave was one of the few persons I knew in the "comics business," I started with him — and he was even willing to listen to me. Dave's ideas for *The Rocketeer* were brewing in his fertile little mind and subconsciously he must have given me some sort of encouragement to produce a *Rocketeer* T-shirt.

His input and encouragement (he didn't say no) were crucial at this formative stage. He counseled me as to other artists to approach. Will Eisner and his *Spirit* came up as one of the people and characters with which to

connect. Will, not knowing me from Adam, was businesslike but receptive. A strange pattern was starting to appear. Everyone was unusually nice to me, thereby confirming my first impression of the niceness of the people in the comics industry, and I had the realization that this crazy idea and company of mine might actually work.

In February 1982 Graphitti Designs was officially started. We had two impressive shirt designs to start our line: Will Eisner's *Spirit* and Dave Stevens' *Rocketeer*. In hindsight, one could not ask for a better start. I had the best the industry could offer, one of the "gods" and one of the new talents.

We took these two designs and attempted to sell them any way possible. We sold through comics distributors, through mail order, and even at a convention or two. We were on a roll. Thanks to people like Denis Kitchen, who was publishing *Spirit* magazine, response was very positive — which we took as an indication that the market wanted more of these comics-oriented T-shirt designs and so other shirt designs were produced.

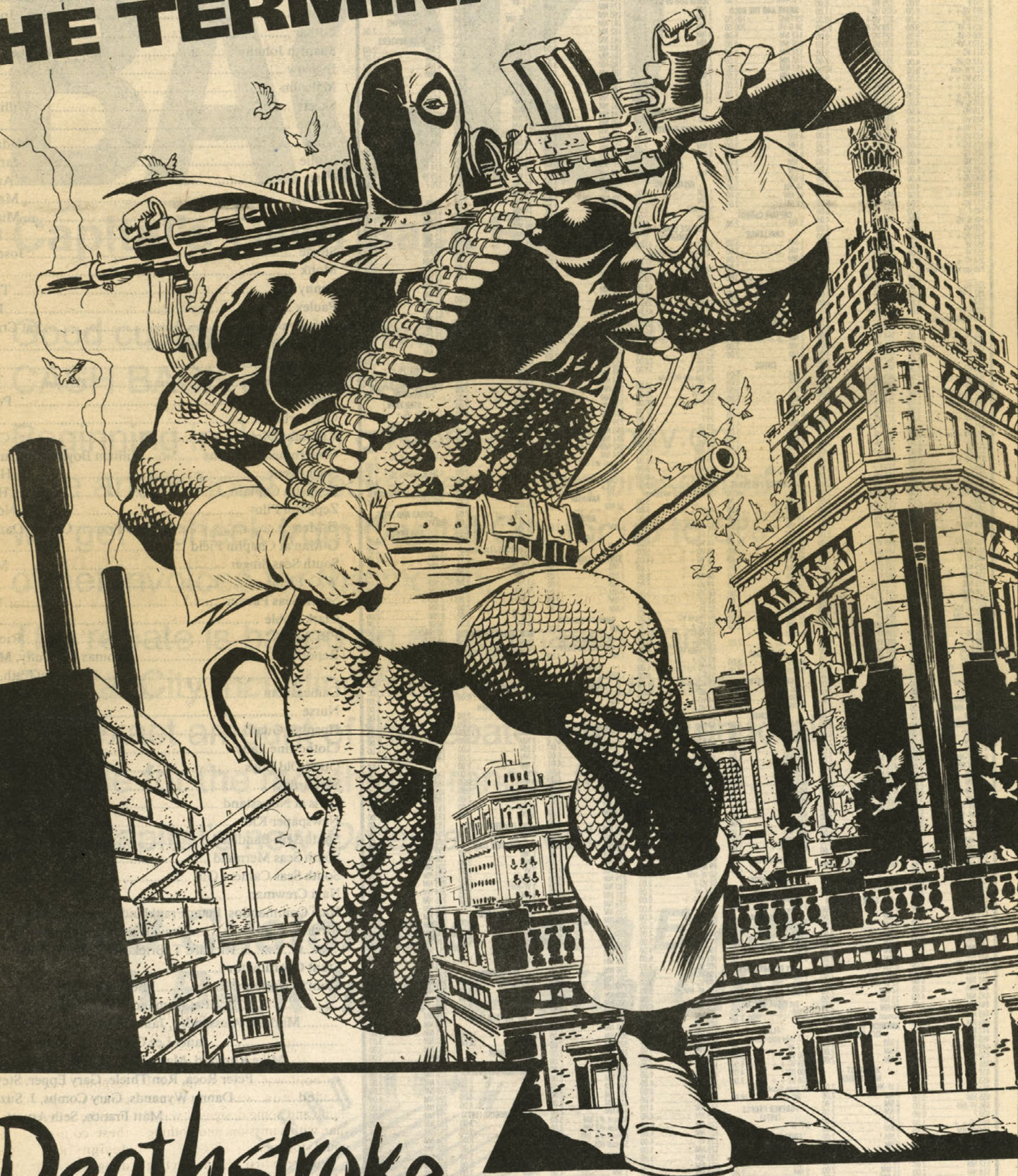
Now that the general foundation for Graphitti has been established, the mental facilities could be focused in other directions. Working directly with the artistic community and a wide assortment of publishers and distributors gave us valuable insight as to other quality items we could produce that might be accepted by the comics audience. Through the suggestions of longtime associate John Koukoutsakis and Dave Stevens, cloisonne pins were the next product on our agenda. Again, it was the success of that initial *Rocketeer* pin back in 1984

(GRAPHITTI, Page 46)



The Rocketeer © 1985 Dave Stevens

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306 F-VF	9.00	328 VG++	10.00	1 NM	3.00	21 NM	3.00	183 NM	4.00	5 VG++	2.00	1 NM	2.00
311 F-VF	9.00	329 VG++	9.00	1 NM	3.00	22 NM	3.00	184 NM	3.00	6 VF-NM	3.00	2 NM	2.00
311 VG	4.00	330 VG++	9.00	1 NM	3.00	23 NM	3.00	185 NM	3.00	7 VF-NM	3.00	3 NM	2.00
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316 VG++	5.00	334 VG++	8.00	1 NM	3.00	27 NM	3.00	189 NM	3.00	10 NM	3.00	7 NM	2.00
317 VG++	5.00	335 VG++	8.00	1 NM	3.00	28 NM	3.00	190 NM	3.00	10 NM	3.00	16 VF	2.00
318 G-VG	4.00	336 VG++	8.00	1 NM	3.00	29 NM	3.00	191 NM	3.00	10 NM	3.00	1 NM	2.00
319 VG	4.00	337 VG-F	6.00	1 NM	3.00	30 NM	3.00	192 NM	3.00	11 NM	3.00	1 NM	2.00
320 VG	4.00	338 VG-F	6.00	1 NM	3.00	31 NM	3.00	193 NM	3.00	11 NM	3.00	1 NM	2.00
322 VG++	5.00	339 VG-F	6.00	1 NM	3.00	32 NM	3.00	194 NM	3.00	12 VF-NM	3.00	116 G-VG	17.00
323 VG++	5.00	340 VG++	8.00	1 NM	3.00	33 NM	3.00	195 NM	3.00	12 NM	3.00	126 VG++	24.00
324 VG++	5.00	341 F	7.00	1 NM	3.00	34 NM	3.00	196 NM	3.00	13 NM	3.00	127 VG++	3.00
325 VG	4.00	342 VF-NM	9.00	1 NM	3.00	35 NM	3.00	197 NM	3.00	13 NM	3.00	128 VG++	3.00
326 VG	4.00	343 VG++	5.00	1 NM	3.00	36 NM	3.00	198 NM	3.00	14 VF	3.00	129 VG++	3.00
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329 VG	4.00	346 F	7.00	1 NM	3.00	39 NM	3.00	201 NM	3.00	16 NM	3.00	132 VG++	3.00
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360 (NBC) o/w VG++		357 VF-NM	7.00	1 NM	3.00	50 NM	3.00	212 NM	2.00	25 NM	3.00	143 VG++	3.00
		358 VG++	4.00	1 NM	3.00	51 NM	3.00	213 NM	2.00			144 VG++	3.00
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387 VG++	2.00	386 VG++	4.00	1 NM	3.00	79 NM	3.00	241 NM	2.00			172 VG++	3.00
388 VG++	2.00	387 VG++	4.00	1 NM	3.00	80 NM	3.00	242 NM	2.00			173 VG++	3.00
389 NM	3.00	388 VG++	4.00	1 NM	3.00	81 NM	3.00	243 NM	2.00			174 VG++	3.00
392 NM	3.00	389 VG++	4.00	1 NM	3.00	82 NM	3.00	244 NM	2.00			175 VG++	3.00
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395 NM	3.00	392 F	2.00	1 NM	3.00	85 NM	3.00	247 NM	2.00			178 VG++	3.00
396 VF-NM	2.00	393 F	2.00	1 NM	3.00	86 NM	3.00	248 NM	2.00			179 VG++	3.00
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Book Guide

Short Story Paperbacks, Pulphouse, \$1.95 each. Reviewed by Robert Coulson.

As this is a new (well, once-used) concept, it seems better to deal with the first 10 of the books more or less as a unit. The books are standard paperback dimensions, except for thickness, and each includes one 35-to-45-page story, sometimes with an author's afterword, sometimes not. Bindings are in various colors — one color per book — and cover illustrations are black line or halftone drawings, generally well done. Cover artists are listed in each book, which is a good idea not always followed by paperback publishers. Most but not all of the stories are original.

#1: "Loser's Night" by Poul Anderson is a barroom story, with people of various times and places meeting to talk, argue, and perhaps learn. The subject of the story seems to be tolerance and a bit of fatalism, and the story has a marked moral tone, which puts it on the conservative side of science fiction.

#2: "A Case of Painter's Ear" by John Brunner. The story's idea is also the story's climax, so I can't reveal it. It concerns a man who has things in one of his ears — and it's not the artist one might imagine, though it is an artist. The story gives an impression of formality that's unusual for Brunner. Personally, I doubt that humanity in general deserves the excuse for its actions that Brunner provides.

#3: "Xolotl" by Robert Sheckley. This is a satirical look at religion and other beliefs. The idea seems to be the pointlessness of the world as a whole; this is undoubtedly true, in the way that Sheckley means it, but I already knew that. I prefer fiction to either provide something new or present a familiar idea in a new way, so I didn't care a lot for this one.

#4: "All the Clocks Are Melting" by Bruce Boston. This appears to be a parable in the form of a fable, but I wouldn't bet on that definition. I'm not entirely sure what it is but, after reading it, I'm reasonably sure that I don't care.

#5: "Blossoms" by Kin Antieu.

#6: "Ecce Hominid" by Esther Friesner is the gem of this set of books. It's another Adam and Eve story — they're suddenly very popular, for some reason — though this one is mostly concerned with Cain and an explanation of how he gets a wife when the only people on Earth are himself and his parents. Abel has been coshed before the story opens, though the third brother, Seth, appears. It's very funny, it does have a moral if you look for it, and it shouldn't be passed up.

#7: "A Case of Mistaken Identity" by L. Timmel Duchamp is another good story, which will probably be liked better by woman readers than by men. (I liked it, but then Juanita has been pretty successful in showing me the feminist outlook, despite my kicking and screaming.) A woman about to take a fresh lover is visited by the shade of a middle-aged Elizabeth Bennet or, more properly, Elizabeth Darcy. (The heroine of *Pride and Prejudice*, for the uneducated; can a fictional character have a shade?) The moral seems to be that there ain't no such things as a free lunch or a permanently happy marriage. I disagree, but then I'm a male; I think Juanita would disagree, but I wouldn't state it for a certainty.

#8: "The Cutter" by Edward Bryant. This one seems to say that men and women both end up miserable, which I also disagree with, but it's an enjoyable story. The central character is a film cutter who somehow produces improved versions of movies at the local theater and tries unsuccessfully to improve the lives of his neighbors. There's a fairly long afterword about the autobiographical aspects of the story.

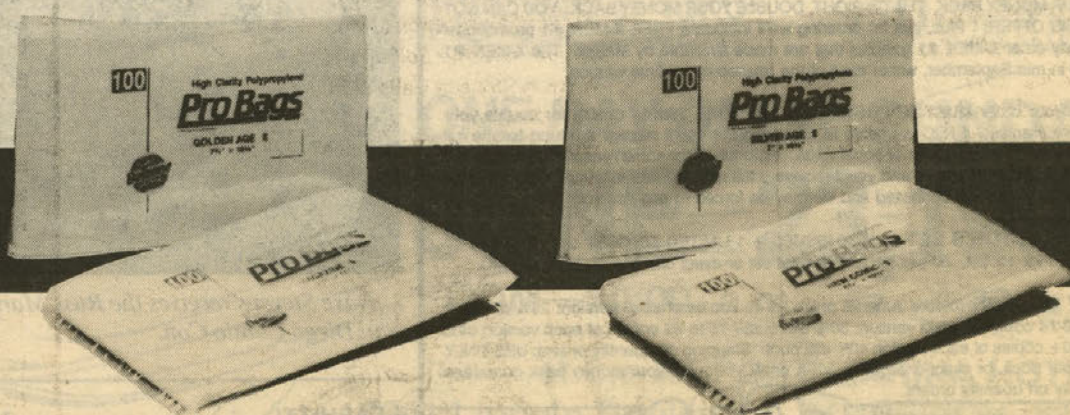
#9: "The Girl Who Fell into the Sky" by Kate Wilhelm is the longest story in this series so far, with more pages and small print. It involves a religious cult, murders, and a time displacement which a killer takes as a sign from heaven. It's one of the best serious stories of the lot, but not new; it's copyright 1986 and I'd read it before, somewhere. It may well be new to most readers, however.

#10: "Yours Truly, Jack the Ripper" by Robert Bloch is a classic story that everyone should read. It's copyright 1943, but I haven't seen any other reprints in recent years. It made Bloch famous to fantasy readers long before *Psycho*. A member of the British Embassy and an American psychiatrist follow up the Englishman's theory that Jack the Ripper's killings were part of a ritual to keep him young, and that he's now alive and well in Chicago.



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Dave Stevens receives the Russ Manning Award as most promising artist from Milton Caniff at the 1982 San Diego Comic-Con.

GRAPHITTI (From Page 40)

which started us on the path of product diversification.

Searching for new quality items to produce led us to the production of our first limited-edition, signed-and-numbered hardcover book. This, of course, was Dave Stevens' *The Rocketeer*. Is anyone beginning to see a pattern here?

The success of the *Rocketeer* book was incredible. We produced 1000 of the books but had received more than 4000 orders from the distributors. Upon seeing this reaction, we became heavily involved in the publishing of limited hardcover editions of selected graphic albums originally offered by various other publishers.

The Rocketeer book came out in 1985. Since then, Graphitti has produced more than 25 hardcover books with another 20 or so currently in the works and in planning stages.

Dave had some nice paintings that were just looking for proper reproduction and distribution when we came across "continuous-tone lithography." This an exclusive, expensive, and high-quality method of printing that in the past had been used in gallery printmaking. The people who produced Alberto Vargas, Olivia De Berardinis, and Carl Barks prints were now working on a couple of Dave Stevens pieces for us.

Would an industry weaned on

25¢ comic books be interested in prints that cost \$150? The answer was yes with the "Betty's Boudoir" print which was produced as an edition of 450 (selling out immediately); "Rocketeer and Betty" (of which 850 were produced) just recently sold out. This opened our doors to the production of prints by other artists, including Howard Chaykin, Dean Motter, Jim Steranko, and Brian Bolland.

It doesn't take much to realize that a pattern has formed throughout the years. Graphitti Designs has expanded from producing nothing but shirts into other types of products — and our entry into each and every one of these has begun with a Dave Stevens/Rocketeer design. Every type of product we've been involved with to date — T-shirts, cloisonne pins, limited-edition hardcover books, limited-edition prints, figurines, and sculpted pins — owes its success to Dave. We thank Dave for lending his talents to our cause and for trusting us in the production of his work.

I don't know what we'll be pursuing in the years ahead but I wouldn't be surprised if some sort of collaborating with Dave is involved. The history of Graphitti Designs can be directly traced to our association with Dave Stevens. We are thankful of the association and friendship we've enjoyed with Dave over the years and hope it continues to be one that is mutually advan-

tageous — as well as a hell of a lot of fun for all parties involved.

Best of luck to Dave on the success of the *Rocketeer* movie. It couldn't happen to a nicer guy.

You'd think the lady who's the voice of Rocky the Flying Squirrel would have a terrific answering machine message. Well, she used to, but not any more.

June Foray Donovan says she once made the mistake of using lots of her favorite character voices and jokes on her answering machine — until some kid apparently dialed her number at random and then passed the word. She says she came home and found the whole message cassette filled with kids laughing.

Now her phone machine message is a simple "Hi, I'm not here, leave your number" in her best generic voice.

—Kirk Groeneveld

Flashback: Five years ago

Blackthorne Publishing and Liberty Features International Inc. publish the 48-page black-and-white graphic novel *The Gift: The Illustrated History of the Statue of Liberty* in May 1986. The story was conceived and written by actor Henry Gibson and drawn and lettered by Alfredo P. Alcalá.

—Greg W. Myers



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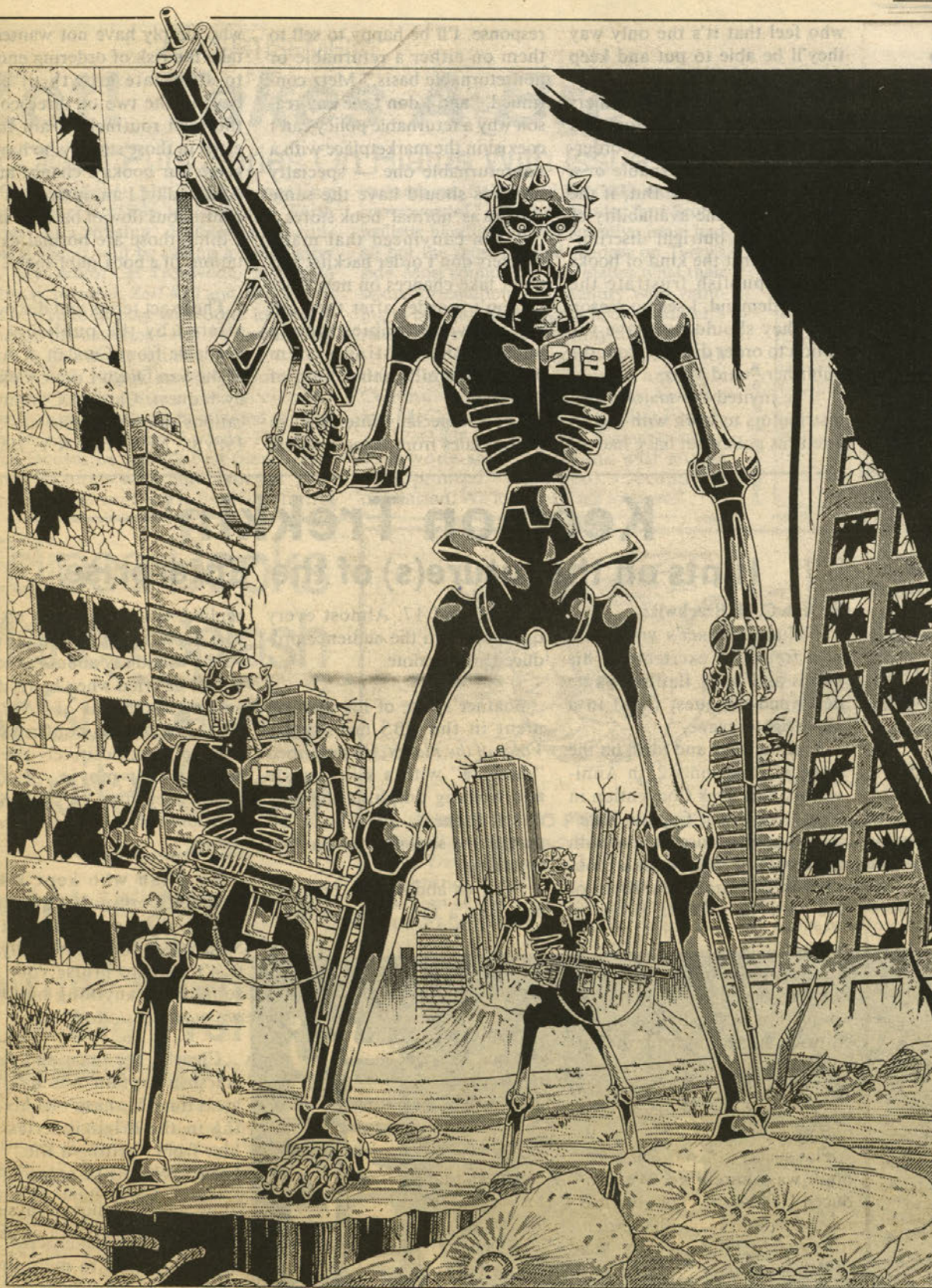
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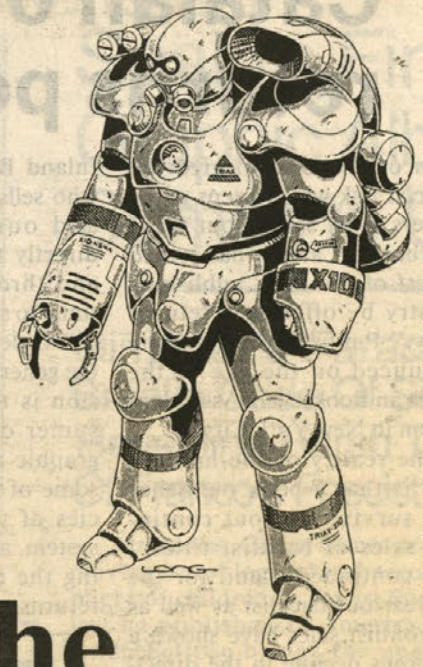
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Catalan offers returns policy

"In order to minimize the financial risk which keeps many retailers from selling our trade paperbacks, Catalan has joined the rest of the book publishing industry by offering a returns policy," Publisher Bernd Metz announced on the eve of the American Booksellers Assn. convention in New York City.

"The reality of the marketplace is that a book publisher can't survive without continuous sales of backlist titles," Metz continued, "and for the past year our backlist as well as our frontlist sales have shown a dangerous decline in the direct-sales distribution system. On the other hand, our sales through

Inland Book Co. (a distributor who sells on a returnable basis) and our sales (returnable) directly to 'normal' bookstores and through mail orders continue to show growth.

"Aside from the downturn in the general economy, my conclusion is that considerable consumer demand for Catalan's graphic novels is frustrated by some of the practices and policies of the direct-distribution system, and that's why I am taking the opportunity to offer a returns policy to those retailers

who feel that it's the only way they'll be able to put and keep Catalan books on the shelf.

"I would prefer that retailers order from my distributors and that they have a choice of ordering on either a returnable or a nonreturnable basis. But, if the terms of sale, the availability of stock, or the outright discrimination against the kind of books which I publish frustrate the retailer demand, I see no reason why they should not have the option to order directly from the publisher," said Metz.

"I've invited the major direct distributors to work with me on a returns policy but have had no

response. I'll be happy to sell to them on either a returnable or nonreturnable basis," Metz continued, "and I don't see any reason why a returnable policy can't coexist in the marketplace with a nonreturnable one — specialty retailers should have the same choices as 'normal' book stores.

"I am convinced that many retailers don't order backlist and don't take chances on new titles or don't reorder after they sell their advance copies simply because the existing system doesn't stimulate that kind of risk-taking.

"I am especially interested in getting sales from those retailers

who simply have not wanted to take the risk of ordering enough to stimulate growth of sales beyond the two or three copies they sell routinely. I am interested in those stores who haven't given our books a chance at all. And finally, I am interested in a continuous flow of backlist sales. I think those are normal expectations of a book publisher."

The exact terms and discounts offered by the publisher are available from Catalan at ABA, at the San Diego Comic-Con, or by request. Catalan Communications can be reached at 43 E. 19th St., New York, N.Y. 10003.

'Foolkiller' series ends

Marvel Comics' *Foolkiller* series ends with #10. In the final episode the "fools" of New York discover the Foolkiller's true identity and converge on Kurt Gerhardt to take revenge. *Foolkiller* #10 is scheduled to ship June 6 for \$1.75.

Flashback: 40 years ago

The "Knights of the Galaxy" series begins and a Frank Frazetta-illustrated story is included in DC Comics' *Mystery in Space* #1, dated May 1951.

—Greg W. Myers

Flashback: 10 years ago

The first Ms. Tree story appears in *Eclipse the Magazine* #1, May 1981. The story is by Ms. Tree's creators, Max Allan Collins and Terry Beatty.

—Greg W. Myers

By Ann C. H. Brachwitz

William Shatner's voice rose to a frenzy of excitement, his hands and body flailing, as he described his guest flight in a Navy fighter plane.

Rushing back and forth on the stage of Creation's 25th Anniversary Star Trek Convention in New York City, "Captain Kirk" traded good-natured quips with the crowd of more than a thousand in the Grand Ballroom of the New York Penta Hotel on

Feb. 16 and 17. Almost every question from the audience produced an anecdote.

Shatner spoke of his involvement in the TBS mini-series *Voice of the Planet*. He described "dancing" with a killer whale and tickling dolphins the way one scratches a dog's belly, all part of the shooting for the five episodes.

"Tell us about *Star Trek 6*!" hollered a fan. Yes, Shatner

replied, it's a "go," and no, the cast doesn't get killed in the end. All he would say about the script is that he cried when he read the ending. A chorus of "No! No! No!" greeted his confirmation that "6" was positively the last original-cast movie. "Look," Shatner retorted, "it's getting so that some of us can barely get to the set!"

To a fan who kept asking detailed continuity questions about the series and films Shatner replied earnestly, "I don't want to bruise your personality or anything but these are made-up stories!"

Clearly, the once and future starship captain was having a great time. He hasn't let his casting in the original series stop him from "getting a life." He's been involved in organizing a celebrity horse show to benefit 10 children's charities and is the host of the television series *Rescue 911* — not to mention his science-fiction novel *Tekwar*, with sequels due out soon.

Later in the afternoon, Patrick Stewart stepped gracefully across the stage, looking momentarily uncomfortable with celebrity, but he won over his audience with his opening remark: "Is it your impression, as it is mine, that the entire population of New York City stops what it's doing and watches *Star Trek* every week?" The fans howled their agreement.

Far less anecdotal and less animated than Shatner, Stewart held the crowd enthralled with his sonorous accent. "Why is it," asked a fan, "that the crew speaks with American accents and the French captain speaks with an English accent?" Stewart smiled as he replied, "Captain Picard speaks excellent French and perfect English!"

Stewart literally commanded respect from the audience by calmly requesting that they refrain from "waving their arms about" while he was answering questions. He "most definitely [did] not approve" of the hoots and hollers the audience had lapsed into. The resulting civilization was amazing.

An avid reader (though not a fan of science fiction), Stewart has always had a love of Shakespearean theater. He teaches a course for 19 Shakespearean actors in Hollywood. An English teacher in his "non-academic" secondary school sparked his love of Shakespeare by reading aloud to the class. Stewart went on to study acting with the Royal Shakespeare Company at Stratford-on-Avon in England.

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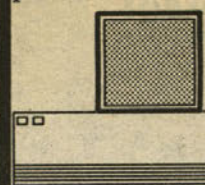
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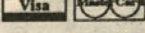
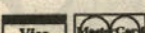
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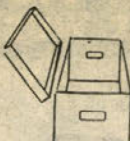
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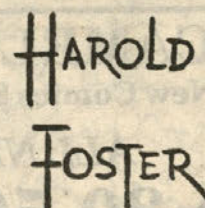


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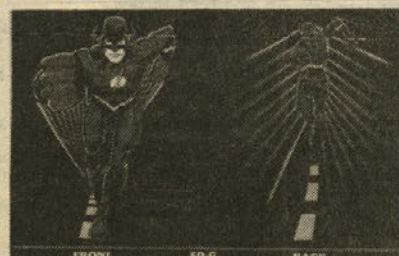
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TREK

(From Page 48)

Amid the questions and the testimonials from the audience, Stewart noticed a tiny 2-year-old who waited by the edge of the stage with a picture she'd drawn for Captain Picard. He gave little Megan his complete attention as he received her gift.

Someone asked Stewart how his character might have dealt with Saddam Hussein. "I think Picard would still be talking to him," answered Stewart. He went on to describe the feeling on the set the afternoon the war began. It seemed incongruous and almost trivial at the time for them to be so engrossed in make-believe when terrible things were going on in the world, he said.

Stewart went on to say that the cast got along very well and that he and Jonathan Frakes considered it a necessity to have at

least one good belly laugh per day. "Working on *Star Trek: The Next Generation* is like being at a dinner party with your very best friends."

As his hour-and-a-quarter of stage time came to an end on Saturday, Stewart consented to perform some Shakespeare, in what became a convention tradition. After a moment's composed reflection he presented one of Oberon's lengthy speeches from *A Midsummer Night's Dream*. The crowd appeared to be both awed and delighted.

Saturday evening was devoted to a special added-on show featuring "The Two Captains" on stage together. They said they hadn't met previously. Another sell-out crowd asked many of the same questions and heard many of the same anecdotes from the two actors. Shatner and Stewart seemed to hit it off well on stage.

Each played off the other's style. At one point Shatner invited Stewart to attend his celebrity horse show, but Stewart begged off, citing prior engagements. At this, Shatner turned to the audience and shouted "What do you think? Do you think Patrick should be in the horse show?" The crowd roared in Shatner's support. ("I have no shame!" said Shatner gleefully.)

When asked if Stewart chose Picard's night-time attire, he admitted that he'd designed the "jim-jams" he wore in the Captain's quarters. "Jim-jams?" asked Shatner. "Is that a British word?"

Stewart: "Well what do you call them?"

Shatner: "Jammies!"

Stewart: "Well, that shows the difference between us: you say 'jammies' and I say 'jim-jams.'"

Shatner: "Yeah, except I don't wear them!"

Sunday's schedule was a repeat of Saturday's daytime show: Each "captain" appeared solo. Stewart again finished with Shakespeare, this time from *Henry V*.

The updates and briefings on *Star Trek* news and science fiction in general were well received by the crowd. Richard Arnold of Paramount Studios' Trek office provided lots of information without divulging anything about the plot of the next film. (According to Arnold, Paramount is about to announce a merchandising blitz that could rescue the U.S. economy with fans' buying frenzy.) Comic-book writer and novelist Peter David read a chapter from his upcoming novel *Q in Law*.

No *Trek* convention would omit the famous "blooper reels," and many video screens in the dealers' room were showing clas-

sic *Saturday Night Live* skits about *Star Trek*.

Armored Klingons augmented the convention security force, while young 23rd-and-24th-century Starfleet "captains" appeared in costume, all pretty normal for a *Trek* con. The retailers peddled shirts, freeze-dried french fries, crystals, uniforms (\$50-\$75 without insignia), books, tapes, toys, and phasers (as high as \$220 — the price is set on "stun").

The paying customers and convention organizers seemed to be pleased with the way the con turned out. "They pretty much delivered what they advertised," remarked a fan. There will no doubt be other 25th anniversary celebrations, but this was one for the record books. After all, William Shatner was finally forced to watch some episodes of *ST:TNG*, so he'd know what to say to Kirk's successor.



THE CLASSIC AMERICAN HERO by Dave Stevens

For the June release of *The Rocketeer*, the Disney movie inspired by his comic book series, Dave Stevens has created this impressive piece of art that has been published as a limited-edition print and premium-quality poster.

Styled after a classic movie poster of the 1930s with the rich colors of that period, this artwork interweaves the major elements of the film: adventure, romance, the Golden Age of Flight, and a battle between good and evil in pre-World War II Los Angeles.

Ask about this new artwork from Dave Stevens at your favorite comic book store!

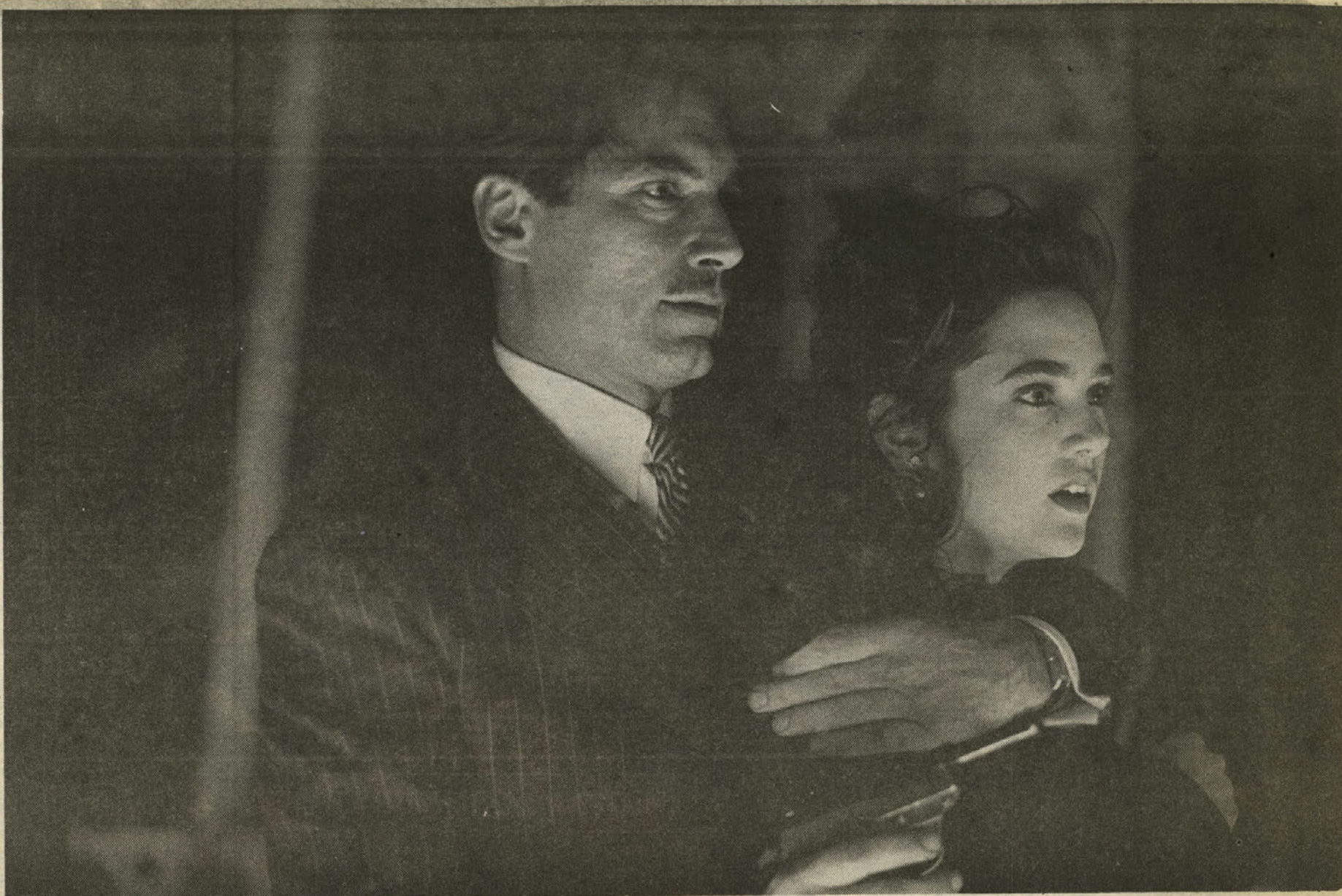
The poster measures 18" X 35" and has a suggested retail price of \$25. The 20" X 39" print, produced in an edition of 500, features a metallic border and has been numbered and signed by Stevens. The suggested retail price of the print is \$195.

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THE ROCKETEER



JUNE 21



Timothy Dalton, as Eddie Valentine, holds Jenny (Jennifer Connelly) at gunpoint.

Photo by Ron Batzdorff

© The Walt Disney Company. All rights reserved.

About the cast

Bill Campbell plays Cliff Secord, a cocky racing pilot whose courage and heroic capabilities are put to the test.

After appearing as a regular on two prime-time television series, Campbell makes his feature film debut in *The Rocketeer*.

Campbell, born and raised in Virginia, discovered acting at Western Albemarle High School. He won the lead role in *The Man Who Came to Dinner* and sacrificed his passion for rugby to meet the demanding rehearsal schedule.

Not until several years later did he renew an interest in performing. Living in Chicago and attending the American Academy of Art, Campbell happened to accompany a friend to an acting class. Shortly thereafter, he gave up his art studies and began training as an actor at The Ted Liss Studio for the Performing Arts.

Campbell made his professional debut in *Dungeon Master*, an improvisational sword-and-sorcery theater extravaganza, during his second year. At the same time, he also began taking classes at the acclaimed Second City in Chicago.

Prior to his 25th birthday, Campbell took the advice of his agent and headed to the West Coast to pursue his career. Within two weeks, he was guest-starring on *Family Ties* and preparing for a guest spot on *Hotel*.

Campbell's other television credits include being a series regular on *Crime Story* and the continuing character Luke Fuller on *Dynasty*. He also guest-starred on *Star Trek — The Next Generation*, *Heat*, and *The First Steps* and appeared in the mini-series *Dream West*.

Most recently, he starred in the television movie *Checkered Flag*.

Campbell's stage background

includes roles in *The Taming of the Shrew*, *Backbone of America*, *Macbeth*, *Carousel*, *Romeo and Juliet*, *The Tempest*, and *Guys and Dolls*.

Jennifer Connelly portrays Cliff Secord's girlfriend, the sexy aspiring actress Jenny Blake.

Making her feature film debut at age 12 in Sergio Leone's *Once upon a Time in America*, Connelly has continued to find projects in which to showcase her talents.

After her debut, Connelly went on to star in *Phenomena*, directed by cult horror director Dario Argento, and *Seven Minutes in Heaven*, a 1985 teen comedy.

She starred opposite David Bowie in the Jim Henson/George Lucas collaboration *Labyrinth* and in 1988 she appeared in *Some Girls* with Patrick Dempsey.

She will be seen this fall with co-star Don Johnson in *The Hot Spot*, directed by Dennis Hopper, and most recently wrapped up *Career Opportunities* for John Hughes.

Connelly is currently enrolled at Yale University as a drama major.

As Peevy, **Alan Arkin** takes on the role of Cliff Secord's trusted friend and mechanic.

Arkin has long been recognized as an actor of great talent and versatility on stage, screen, and television. Born in New York, Arkin launched his career with the original company of Chicago's improvisational Second City. This led to his first part on Broadway, the lead in Carl Reiner's play *Enter Laughing*, for which he won a Tony Award. The following year he starred again on Broadway in Murray Schisgal's hit *Luv*.

His first feature, *The Russians Are Coming, the Russians Are Coming*, earned him a Golden

Globe Award and an Academy Award nomination for best actor. He received a second Oscar nomination and the New York Critics Award for his performance in *The Heart Is a Lonely Hunter*. A second New York Critic's Award followed his role in *Hearts of the West*.

His many film credits include *Wait until Dark*, *Popi*, *Catch 22*, *Little Murders*, *The Last of the Red Hot Lovers*, *Freebie and the Bean*, *The Seven Percent Solution*, *The In-Laws*, *Simon*, and *Chu Chu and the Philly Flash*. These were followed by *Improper Channels* and *Joshua Then and Now*, both of which earned him a Canadian Academy Award. He recently completed *Havana*, directed by Sidney Pollack, and *Edward Scissorhands*, directed by Tim Burton.

On television, Arkin starred in *The Defection of Simas Kudirka*, *Escape from Hell*, *St. Elsewhere*, *Busting Loose*, *A Matter of Principle*, Showtime's *Fairytale Theatre*, and *Escape from Sobibor*, a CBS special which earned him an Emmy Award nomination. He and his wife, Barbara Dana, have been featured on *Sesame Street* and together wrote, produced, and starred in *Necessary Parties*, an award-winning special for PBS.

Besides acting, Arkin has directed projects for all media. In addition to directing a number of theatrical productions, he directed the film version of Jules Feiffer's *Little Murders*, and two short films, "T.G.I.F." and "People Soup." The first opened the 1967 New York Film Festival, and the latter was nominated for an Oscar for Best Short Subject.

Timothy Dalton takes a break from his James Bond character to play Neville Sinclair, an arrogant English actor who is the third-biggest-grossing movie star in America in 1938.

Born to English parents in Colwyn Bay, North Wales, Dalton decided upon an acting career at the age of 16 after attending his first play, an Old Vic production of *Macbeth*. Not long after, he became a member of the National Youth Theatre and subsequently studied at the Royal Academy of Dramatic Arts.

His first professional appearance was at the Birmingham, England, Rep, where he had roles in *Richard II* and *As You Like It*. It was the beginning of a theater career which includes performances as Romeo in *Romeo and Juliet*, the Clown in *Love's Labour's Lost*, Edgar in *King Lear*, Prince Hal in *Henry*

IV Parts I and II, and the title role in *Henry V*.

In addition, Dalton has appeared in production of *Black Comedy*, *The Samaritans*, *The Lunatic, the Lover and the Poet*, *Antony and Cleopatra*, *The Taming of the Shrew*, and, more recently, opposite Vanessa Redgrave in Eugene O'Neill's *A Touch of the Poet* in London.

His first feature film was as the young King of France in *The Lion in Winter*, with Peter O'Toole and Katharine Hepburn. Since then, Dalton has appeared in a variety of films including *Cromwell*, *Wuthering Heights*, *Mary, Queen of Scots* (for which he received a British Film Award nomination as Damley), *Sextette* (opposite Mae West), and *Agatha*, co-starring Dustin Hoffman and Vanessa Redgrave.

In addition to his two films as James Bond, *The Living Daylights* and *Licence to Kill*, Dalton's more recent credits include *The Doctor and the Devils*, *Brenda Starr*, *Hawks*, and *The King's Whore*.

Television audiences know Dalton's work from *Candida*, *Centennial*, the BBC's *Jane Eyre*, *Mistral's Daughter*, and *Sins*.

'Comics Interview' offers \$100

The "100 Quiz" will appear in *Comics Interview* #100, and the winner will be the one with the highest score. In the event of a tie, the earliest postmarked response will win.

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Comics Revue or *Comics Express* will be awarded.

The contributors of quiz questions are a panel put together by Comics Interview Group, comprising "some of the most knowledgeable folks in the field," according to the company.

The contest is open to any and all entrants. Contribution editors are only disqualified from answering their own questions — which will be deducted from their total score.

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Flashback: Five years ago

DC Comics cancels *The Omega Men* with issue #38, May 1986, with the final story written by Todd Klein and drawn by Shawn McManus and Steve Montano. The issue is edited by Alan Gold.

—Greg W. Myers

Diamond sponsors sports card symposium

Special workshop announced for retailers seminar

Diamond Comic Distributors will hold a special sportscard symposium at the Marriott Lincolnshire Resort in Chicago, June 17, from 4:30-5:30 p.m. Representatives from Major League Marketing (Score), Upper Deck, Pro Set, and Rotman Productions (Action Packed) will be on hand to answer questions and lead discussion concerning the card market, marketing strategies, and company policies.

Diamond is inviting all hobby

and comics shop retailers to attend the sports-card forum held in conjunction with Diamond's eighth annual Retailers Seminar. Diamond's seminar runs from Saturday, June 15, through Tuesday, June 18, and features exhibits and presentations by comic-book publishers, toy and hobby vendors, and sports card manufacturers.

Retailers attending Diamond's seminar will also have parties, premium giveaways and drawings, and a pre-screening of

The Rocketeer movie courtesy of Disney Comics. To pre-register for the sports card symposium and Diamond's Seminar, call Diamond's Customer Service Department at (800) 783-2981 or (301) 298-2981.

"Diamond is a major distributor for card manufacturers," said John O'Loughlin, the company's sports purchasing manager. "With most major card companies exhibiting our seminar, it shows that the card companies are starting to realize how important the direct market really is."

Heading the roundtable discussion will be Jim Echeandia, vice president-corporate development for Pro Set; Andy Rapoza, president of Rotman

Productions; Tom Day, vice president-hobby sales for Major League Marketing (Score); Randy Duvall, assistant to the vice president of sales for Upper Deck; and Jim Dolgas, vice president-hobby sales for Impel Marketing.

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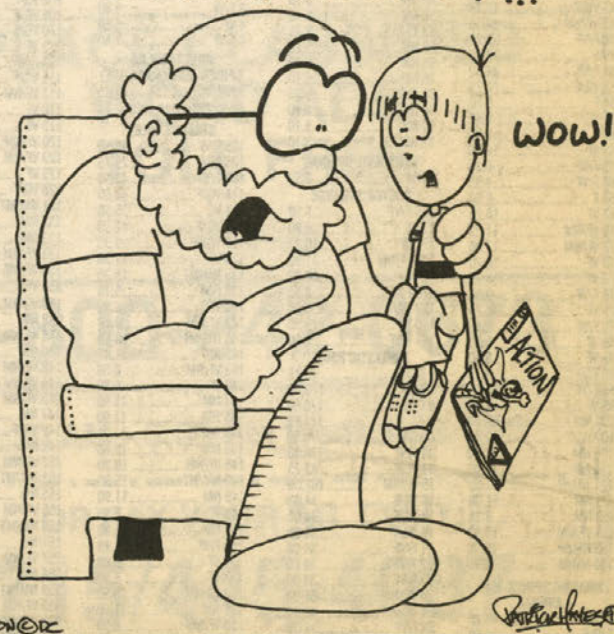
Black Panther series ends

Marvel Comics' *Black Panther* limited series concludes with *Black Panther: Panther's Prey* #4, as the Panther and Prey face off in their final confrontation. The conclusion to the series is scheduled to ship June 6 for \$4.95.

X-Men Annual recaps story

Marvel Comics has made available in the United States the *Marvel UK X-Men Annual 1991*, retelling the X-Men's first battle with the Hellfire Club. The 64-page, 7 1/2 x 11 1/4" hard-cover volume includes game and quiz pages and is scheduled to ship June 6 for \$8.95.

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THE LAW is a ASS

by Robert M. Ingersoll



WHITING

This column's title comes from Charles Dickens' *Oliver Twist*, in which Mr. Bumble, a vulgar, common, and ungrammatical man, told that he was liable for the actions of his wife (because English law at that time presumed that a man was responsible for the acts of his wife), responded: "If the law supposes that ... the law is a ass — a idiot ... The law is a bachelor." An ass is a donkey.

The author of this column can be reached at P.O. Box 24314, Lyndhurst, Ohio 44124.

Jack chopped down the beanstalk and the giant fell to his death.

Superman tricked Mr. Mxyzptlk into saying his name backwards.

The real murderer confessed in the back of the courtroom and Perry's client was freed.

James Bond killed the criminal mastermind, saved the world, and got the girl. Repeatedly.

Oh, and did I forget the one about them all living happily ever after?

These story endings were brought to you by me, because I'm guilty. I did it. I'm the one who gives away endings.

Some weeks back, Don and Maggie wrote an editorial disparaging reviewers who give

away story endings. They even mentioned that they were sitting on an installment from a regular contributor who gave away the ending to a TV show that they had on tape and hadn't watched yet and that they were holding off editing it until they had watched the show in question.

It was me. My column. My installment about a legal mistake I found in the first episode of *Cop Rock*.

But, hey, I wrote the installment in question in January 1991 about a September 1990 broadcast of a canceled TV show whose last episode aired in December 1990. I thought that was safe. I figured anyone who wanted to see *Cop Rock* episode #1 had already done so. How was I to know that Don and Maggie are saving all their *Cop Rocks* for a rainy-Sunday *Cop Rock*-a-thon?

Still, none of that goes to explain why I do it — why I give

(LAW, Page 64)

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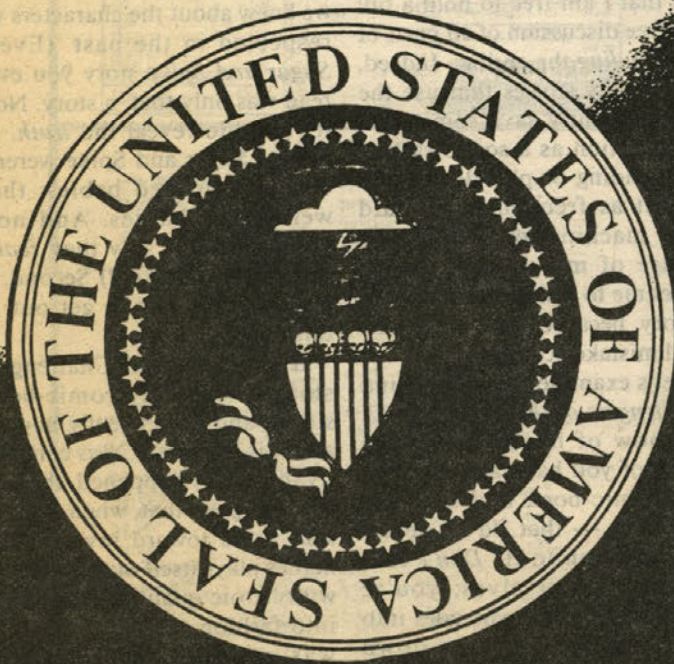
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We substituted our customers regular comics with Oblivion City #1 and here's what they had to say:

"Hey, this looks kinda cool!"

- *Some guy at a convention*

"It is very odd. It's also very funny."

- *Comic Shop News*

"Like Mel's Diner on acid."

- *Ken Holewczynski
Mr. X*

"Hey, I really like this book. I think people should buy it."

- *Dan Vado
Publisher*

Don't be left out! Oblivion City is one of the strangest things to hit the direct market in a long time (and believe me, we've seen a lot of strange things). Oblivion City is on sale now at better comic stores or order directly from us. Do it now before we get really angry!

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LAW

(From Page 62)

away endings in my reviews and ruin stories. The reason is simple: It's because I *don't* write reviews.

I write legal analyses. Probing and thought-provoking evaluations of the way the law is portrayed in contemporary comic books — correcting what is inaccurate and praising what is accurate. (That, anyway, is what my press releases say.)

I do not write from the perspective of recommending whether you should read or see something you haven't already read or seen, so I'd better be careful about how much of the plot I reveal. I write from much the same perspective that a college professor employs when he discusses a book in a class: I am analyzing a story that, I assume, my audience has already read and that I am free to hold a full and free discussion of all parts of — including the ending. Indeed, since many stories that use the law frequently save some legal machination as a sort of a surprise ending or plot device and almost as frequently get said legal machination wrong, the nature of my column usually forces me to reveal the ending of a story, because *that's* where the legal mistake occurred.

Let's examine a case in point: *Challengers of the Unknown* #2. (A show of hands now, how many of you have already read this comic book and knew — just knew — that I'd be devoting a column to it? *Don't* congratulate yourselves; you're probably the type who goes into bookie joints and lays down money on long shots like taxes going up.)

In *Challengers* #2, the Chal-

lengers of the Unknown — the ones who are still alive — are facing criminal prosecution in a federal court. How and why? you ask. It's like this: In a new, post-Crisis *Challengers* continuity, the *Challengers of the Unknown* were never heroes. They were just four guys who were the subject of a massive, nationwide marketing blitz. They were created by Tri-Corp to promote the sale of dolls, action figures, toys, and all other forms of merchandising. *Challengers Mountain* was not the headquarters for a quartet of heroes; it was an amusement park. Every *Challengers of the Unknown* story you read as a kid was exactly that, a story — an issue of the officially licensed comic book published by Tri-Corp.

Gee, isn't post-Crisis continuity wonderful? First, we get to disregard everything we thought we knew about the characters we respected in the past. (Every *Sugar and Spike* story you ever read was only that, a story. Now it's time to reveal the truth. In reality, *Sugar and Spike* weren't cute tow-headed babies; they were crack babies. And now you'll find out why they *really* called him "Spike.") Second, it gives us the way to get out of this mess.

If all of the old *Challengers* stories were only comic-book stories and didn't really happen and it is this post-Crisis continuity that really happened, then we can also posit that, when the current trend toward ravaging old heroes plays itself out and heroes with heroic qualities come back into fashion, we can pretend it was actually the post-Crisis stories that were only licensed

(LAW, Page 66)

X-MEN #1 SIGNED COPIES FOR SALE

Jim Lee to autograph the five editions of *X-Men* #1 shipping this August and early September. The signed and stamped comics will be sold in two lots:

Lot A: 10 copies of each of the first four editions (one shipping each week in August) for a total of 40 comics:

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Analysis of past Investment Picks made by Greg Buls/Kingpin Comics

A listing of all my investment picks from the past year is presented below. Included are the prices we are currently willing to pay for these issues, and the net and annualized returns you would realize if you sold your copies back to us. If we are not offering to buy back a certain issue, it is likely that we still have good stock on the book.

Please keep in mind that while reselling to us is the easiest way to unload your books, it also offers you the lowest return. The more effort you are willing to exert in reselling your books, the higher the return you will be able to realize.

Title & #	Offered	Price	Selling	Buying	Return	Annualized
X-Men 268	6/90	.60	3.50	2.25	275%	300%
Earth War 1	6/90	1.50	1.95	1.60	7%	8%
Shade 1	7/90	1.50	2.75	2.00	33%	38%
Ghost Rider 5	7/90	.90	3.75	2.50	178%	213%
Mighty Mouse 1	8/90	.60	.65	—	—	—
Ghost Rider 6	8/90	.90	1.95	1.25	40%	53%
Lobo 1	9/90	.59	2.95	1.50	153%	200%
X-Men 270	9/90	.60	2.50	1.50	150%	200%
Marvel Comics 64	10/90	.75	.75	—	—	—
FF 347	10/90	.60	.95	.70	16%	30%
Spider-Man 6	11/90	1.05	1.05	—	—	—
Hulk 377	11/90	.60	1.75	1.20	100%	220%
Spider-Man 7	12/90	1.05	1.05	—	—	—
X-Men 273	12/90	.60	.90	.70	16%	40%
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Marvel Comics 72	1/91	.75	1.20	.85	14%	40%
Amazing Spid. 346	2/91	.60	.85	.70	16%	60%
Emerald Dawn II 1	2/91	.60	.90	.65	8%	30%
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X-Men 275	2/91	.90	1.75	1.15	28%	100%
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Magnus 1	3/91	1.15	1.25	—	—	—
Pred.: Big Game 1	3/91	1.50	1.75	—	—	—
Silver Surfer 50	4/91	.90	3.00	1.75	90%	****
Man of Steel 1	5/91	1.05	—	—	—	—
Wolverine 41, 42	5/91	1.05	—	—	—	—
Infinity Gauntlet 1	5/91	1.50	—	—	—	—
Ghost Rider 15	5/91	1.05	—	—	—	—

On recent books we are not yet buying, the price trend is upward.

Let's assume that on the pre-March titles we are not currently buying, you are forced to hold them for two full years before you are able to get an average of what you paid for them. Assume that your cost of the money tied up in these slower titles (interest foregone) is 12% (this is probably high). This allows for an average 25% loss on these books. I am not including the titles which debuted in March and April, as they have not had time to mature.

Using these assumptions, if you had invested an equal dollar amount in each of the books listed, **your average net return would be over 47%.** Are the assumptions reasonable? They are probably conservative. Most importantly, they assume that you hold the books till the net return and the annualized return are equalized. In reality, this would probably not be the case. Are comics a solid investment? The numbers tell the story.

The latest bi-monthly investment/order newsletter is now available from Kingpin Comics. Included are investment picks for June and July, as well as an analysis of the investment potential of X-Men 1 and X-Force 1. This is also a very useful ordering aid for retailers!

Copies are \$5 each, fully refundable with your first advance order. You can write to us, call and charge it, or better yet, add it to a back issue order!

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Cliff (Bill Campbell) has his rocket pack adjusted by Peevy (Alan Arkin).

Photo by Ron Batzdorff

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About the filmmakers

Joe Johnston (director) takes on *The Rocketeer* as his second directorial assignment, after scoring big with his first, *Honey, I Shrunk the Kids*.

A native of Texas, Johnston was originally intent on a career in commercial art. A two-year job drawing storyboards and designing space ships on *Star Wars* changed his plans, however, and he went on to spend nine years as a creative force at Industrial Light and Magic.

After *Star Wars*, Johnston's work at ILM continued with *The Empire Strikes Back*, for which he designed Yoda, the snow walkers, and many of the film's visual effects. His contributions to *Raiders of the Lost Ark* gained him an Academy Award for visual effects. He completed work on the *Star Wars* trilogy by designing the Ewoks and the speeder bikes in *The Return of the Jedi*; *Indiana Jones and the Temple of Doom* also features

his visual and special effects designs.

The Ewok Adventure, an ABC Movie-of-the-Week, utilized Johnston's skill as both a production designer and second unit director. He also served as associate producer on *Willow*.

Lawrence Gordon (producer), chairman and chief executive officer of Largo Entertainment, has had a career as both an independent producer and studio executive. He has produced more than 25 movies and, as an executive, has supervised the production of an additional 200 films. From 1984-86, he served as president and chief operating officer of 20th Century Fox, where he oversaw such films as *Cocoon*, *Jewel of the Nile*, *Commando*, *Aliens*, and *The Fly*. In addition, Gordon brought to the studio directors James Brooke, James Cameron, and Penny Marshall.

As the chairman and CEO of

Largo Entertainment, Gordon is developing, producing, and financing theatrical motion pictures for all markets throughout the world. Largo Entertainment is a joint venture between JVC/Victor of Japan and Gordon.

A native of Belzoni, Miss., Gordon holds a degree in business administration from Tulane University in New Orleans. He moved to Los Angeles in the early 1960s and began work as an assistant to Aaron Spelling at Four Star Television. He soon became a writer and an associate producer on various Spelling shows. Gordon created and was the co-executive producer with Spelling on the long-running *Matt Houston* series. He also co-created and co-executive produced the ABC series *Our Family Honor*.

Gordon's credits as a film producer include *Hard Times* with Charles Bronson, *The Driver*, *The Warriors*, *48 Hrs.* starring Nick Nolte and Eddie Murphy, *Brewster's Millions*, *Streets of*

Fire, and the critically acclaimed *Lucas*, starring Corey Haim, Winona Ryder, and Charlie Sheen.

A string of films with Burt Reynolds began in 1977 with *The End*, *Paternity*, and *Hooper*.

Other credits include *Predator* starring Arnold Schwarzenegger, *Die Hard* and *Die Hard II: Die Harder*, *Another 48 Hrs.*, *K-9*, *Lock Up* starring Sylvester Stallone, *Family Business* starring Sean Connery, Dustin Hoffman, and Matthew Broderick, and the Academy Award-nominated *Field of Dreams*, starring Kevin Costner.

Currently, Gordon's first Largo Entertainment production is being filmed, *Point Blank*. *Predator II*, starring Danny Glover and Gary Busey, will be released this fall.

Charles Gordon (producer), president and chief operating officer of The Gordon Company as well as president of Daybreak Productions, has amassed credits in both film and television production.

Gordon, in his partnership with his brother, Lawrence, in The Gordon Company, produced the 1990 sequel *Die Hard II: Die Harder*. He also was the executive producer of the original film, *Die Hard*, which was one of the top-grossing films of 1988.

Since arriving in Los Angeles nearly 20 years ago from his native Mississippi, Gordon made his entry into the entertainment industry as an agent before turning to writing and producing.

In one five-year period, he achieved the status of personally creating and producing five television pilots and getting three series on the air. Some of his television credits include the critically acclaimed *Our Family Honor*, *Renegades*, *Just Our Luck*, and *When the Whistle Blows*.

Other film credits for Gordon include *K-9* starring James Belu-

shi, *Lock Up* starring Sylvester Stallone, and the much-acclaimed and Academy Award-nominated *Field of Dreams* starring Kevin Costner.

In addition to *The Rocketeer*, Gordon is preparing to produce *The Super*, starring Joe Pesci.

Serving as president and chief executive officer of Largo Entertainment, **Lloyd Levin** (producer) has worked with Lawrence Gordon for nearly seven years.

Levin was a production executive at 20th Century Fox between 1984 and 1986, while Gordon was president of the studio. At Fox, he worked on such films as *Predator* and *Commando*.

He joined Gordon when he went into independent film production with responsibilities in the development field. His duties were expanded at the forming of The Gordon Company, a partnership between Lawrence Gordon and his brother, Charles.

Levin is an alumnus of Brown University, and his film credits include associate producer of *Field of Dreams* and *K-9* and co-producer on *Lock Up*. He also executive-produced *Die Hard II* and the soon-to-be-released *Predator II*.

He is currently overseeing production of the first Largo Entertainment project, *Point Blank*, as well as developing numerous other features for the company.

Starting as a movie extra, **Larry Franco** (executive producer) has consistently following a path which has given him knowledge in nearly every production capacity and led to producing numerous motion pictures.

Born and raised in Northern California, Franco transferred from the University of California at Santa Cruz to attend film school at UCLA. During his college years, he worked as an extra (FILM, Page 72)

LAW

(From Page 66)

isn't going to answer a call for help — because they'll be afraid. Afraid of the lawsuits... the publicity... the cost. Not in human life, but in dollars and cents."

Not a dry eye in the house.

As a result of Superman's stirring (stirring?) speech, the Challengers do retire. There is just one problem with the speech, the same problem the end of the story has. Once the jury finds the Challengers not guilty, it cannot order that they pay any restitution.

Flashback: 10 years ago

After a 15-year association with the Marvel Comics Group, Roy Thomas writes his first script for DC, published in *Green Lantern* #139, April 1961.

—Greg W. Myers

A restitution order in a criminal prosecution can only come after a conviction. It's ordered as part of a sentence, usually as an alternative to imprisonment. When defendants are found not guilty, they are not responsible for whatever happened and cannot be sentenced, including a forced order to pay restitution. Anything else would be an unconstitutional deprivation of property without due process of law.

Yes, the victims of the Challenger Mountain explosion, or their estates, could sue the Challengers civilly and collect money that way, if they won. But the Challengers were acquitted so could not be ordered to pay restitution as a part of the criminal case.

See? How could I have legally analyzed *Challengers of the Unknown* #2 and not have discussed that ending? It was the

single most legally inaccurate point in the story. Not discussing it would be like analyzing "Little Miss Muffet" and not mentioning that the spider scared her away.

Oops, I did it again, didn't I?

Robert M. Ingersoll (P.O. Box 24314, Lyndhurst, Ohio 44124), lawyer, comic-book fan, legal analyst, and despoiler of carefully constructed endings, wanted to thank you for giving him this opportunity to explain himself and his habit of revealing story endings. It's not that I'm antisocial, it's just that frequently the most incorrect legal mistake appears at the end of the story, usually to tie everything up into a nice, neat, if not inaccurate, little package — so to analyze such a story I must reveal its end in my column. That's the reason.

That plus the fact that I'm a lawyer. And you know what they say about lawyers!

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54 FN-VF		33 FN		55 Surfer VF	
55 FN		34 FN		56 FN	
56 FN-VF		34 FN		56 Surfer VF	
56 FN		35 FN		56 Surfer VG+	
60 FN		35 FN		57 Surfer VG+	
61 VF+		36 FN		57 VG+	
67 FN-VF		36 VG		58 Surfer sub crease q/w VF	
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94 FN		37 VG		59 Surfer sub crease q/w VF	
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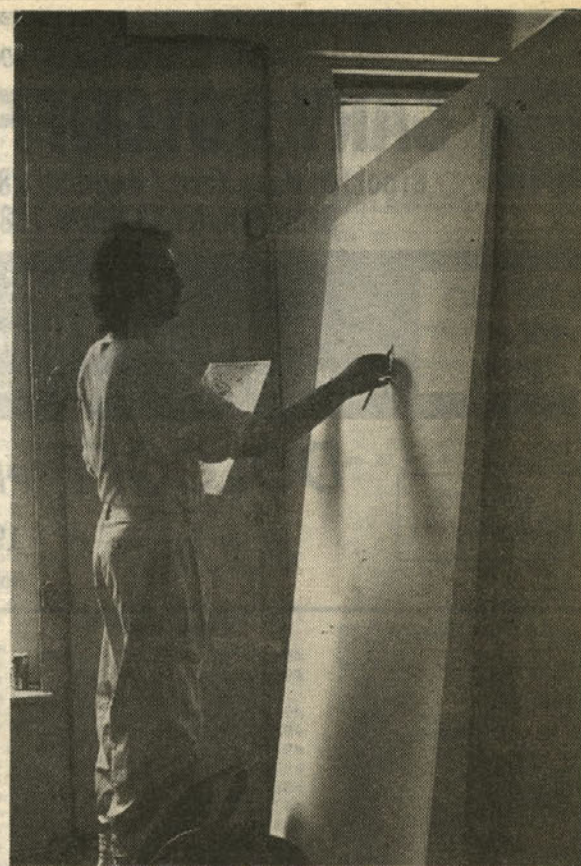
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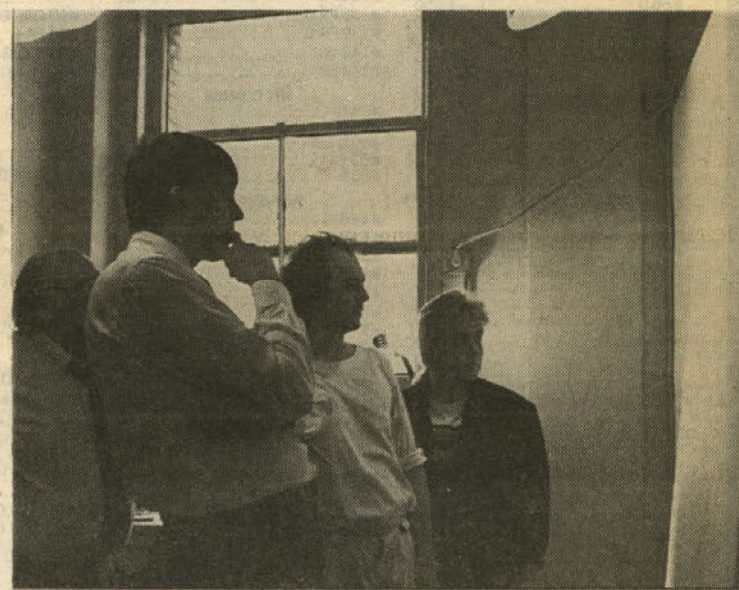
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Barry Windsor-Smith prepares to draw the largest single comic-book panel in history — 35x68" (approximately 3 feet by 5½ feet) — for *Voyager's Solar* #0, which will be serialized in the first 10 issues of *Solar, Man of the Atom*. This enormous panel is the final one in the 10-part serial and is described by *Voyager* Direct Sales Manager Jon Hartz as "an intrinsic piece to the overall storyline." Hartz went on to say, "We think it's safe to say this is the largest last panel ever done for a comic book. What do you think? Can we make the *Guinness Book of World Records* — or, at the very least, Craig Yoe's *Weird But True Toon Facts*?" Jim Shooter is the writer of this *Solar* origin story as well as the comic book's main story, which is drawn by Don Perlin. Below, the panel is studied by (left to right) Don Perlin, Jim Shooter, Barry Windsor-Smith, and Art Nichols.



FILM

(From Page 72)

Narita was also called upon to do additional photography on *Zabriskie Point*, *Return of the Jedi*, *Indiana Jones*, and *The Unbearable Lightness of Being*. He was behind the camera on Tim Hunter's *Sylvester* and *No Man's Land*.

The Rocketeer reunites Narita with director Joe Johnston after combining talents on *Honey, I Strunk the Kids*. Most recently, he completed work on the television movie *Plymouth*.

Dave Stevens (associate producer) created *The Rocketeer* as a favor to a friend. Buried in the last pages of Pacific Comics' *Starslayer* comic book, the serial "The Rocketeer" garnered so much reader attention that Stevens was asked to continue the characters and story.

Born in Southern California, Stevens left the Golden State with his family at age 10 for Idaho. He returned to the Los Angeles area in 1976, at 21, to pursue his artistic career.

He has worked on a number of comic strips including *Tarzan* and *Star Wars*, but *The Rocketeer* is the first comic-book character he created. He also has worked as a commercial artist and storyboard artist for feature films and animation.

James Bissell (production

designer) has amassed a varied film resume.

Feature credits include *Arachnophobia*, *Always*, *Twins*, *Someone To Watch Over Me*, *Harry and the Hendersons*, *The Boy Who Could Fly*, *The Falcon and the Snowman*, *Twilight Zone — The Movie*, and *E.T. — The Extra Terrestrial*.

As an art director, Bissell worked on *The Last Starfighter* and *Good Luck, Miss Wyckoff*. He also served as visual consultant on *St. Elmo's Fire*.

Bissell was an Emmy Award winner, "Outstanding Art Direction for a Series" in 1980 for *Palmerstown, U.S.A.*, and a British Academy Award nominee for "Excellence in Production Design" in 1982 for *E.T.*

Artie Schmidt (editor) has been both an Academy Award and Emmy Award winner in editing. He won his Oscar for *Who Framed Roger Rabbit* and his Emmy Award for *The Jericho Mile*.

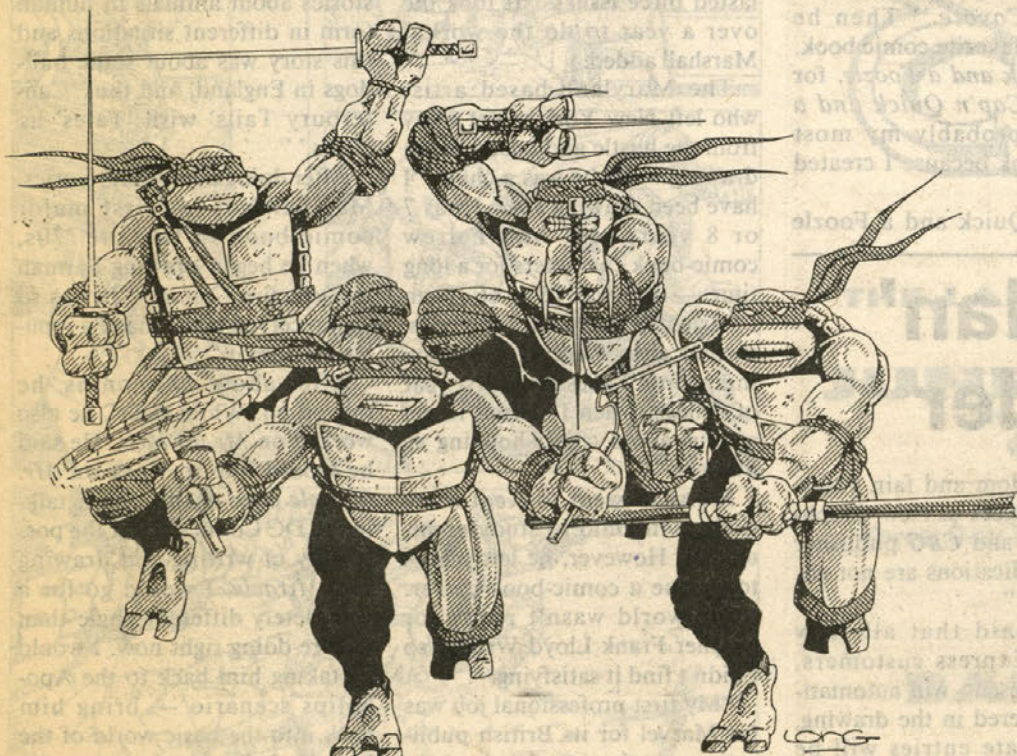
Other feature film editing credits for Schmidt include *Back to the Future*, *Back to the Future II*, *Back to the Future III*, *Beaches*, and *Coal Miner's Daughter*, which he was nominated for an Academy Award.

Some of his other credits are *The Escape Artist*, *Fandango*, *The Buddy System*, *First Born*, and *Ruthless People*.

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Marshall Rogers

'Batman' artist prefers 'Cap'n Quick and a Fozzie'

By Glen Lubbert

After a career of more than 10 years in comics, Marshall Rogers reflected on some of the downfalls of working in today's frenzied atmosphere where sex and violence are commonplace. His attention to detail and perfection gave him a perspective that

reflects his creative and stylish artwork.

At 40, Marshall Rogers has spent much of his career designing and creating many different characters for an independent market yearning for innovation. "I spent a number of years working for Eclipse Comics, where I

developed *Scorpio Rose*, *Dr. Orient*, and *Coyote*." Then he created his favorite comic book, *Cap'n Quick and a Fozzie*, for Eclipse. "*Cap'n Quick and a Fozzie* is probably my most favored book because I created that myself.

"Cap'n Quick and a Fozzie

were characters that were created specifically to go against the current market of sex and violence. It was a child's fantasy adventure strip." However, *Cap'n Quick and a Fozzie* only lasted three issues. "It took me over a year to do the work," Marshall added.

The Maryland-based artist who left New York to get away from the hustle and bustle began drawing when he was a child. "I have been drawing since I was 7 or 8 years old. And I drew comic-book characters for a long time — till I was 15 or 16. Then I started to have other interests, such as girls. I didn't draw anything until, I guess, my first year of college, when I started to get serious about comic-booking as a career."

Marshall went to Kent State College in Ohio to study architecture. However, he left school to pursue a comic-book career. "The world wasn't ready for another Frank Lloyd Wright, so I didn't find it satisfying.

"My first professional job was for Marvel for its British publications. At the time that I got my first work, Marvel was printing comic books in Britain that were American reprint stories that were cut in half. They needed a new splash page for the second half of each story, and that was

my assignment: to do some of the splash pages. My first American assignment was for DC Comics, which was a story called 'Canterbury Tails.' In the back of *Kamandi*, they were doing stories about animals in human form in different situations and this story was about some bulldogs in England, and thus 'Canterbury Tails' with 'Tales' as 'Tails.'"

After doing a few short stories, Marshall got his first major comic book in the late '70s, when he began drawing *Batman* in *Detective Comics*. "It was so well received that I made a reputation from it."

After about 18 months, he moved on. While at DC he also worked on *Mr. Miracle*. He said he would like to work on *Mr. Miracle* once again. "I am talking to DC Comics about the possibility of writing and drawing *Mr. Miracle*. I would go for a completely different angle than they're doing right now. I would be taking him back to the Apokolips scenario — bring him back into the basic world of the New Gods."

For Marvel, Marshall has drawn *Doctor Strange* and the current *Silver Surfer*. "I left *Silver Surfer* because I had a disagreement with the writer," Marshall said. He also added that it was due to the direction of the character and the story. "I didn't have enough input, and that's why I left. What I have to do now is find a project where I will have a lot of input. I want to write the type of story movements that I find interesting rather than dance to someone else's fantasies."

"I would have to be at least co-plotter, and hopefully what I will be able to do is find a book that I can write and draw. That's what my next attempt is going to be. It's a more idealistic way to work, I feel. Unless you can be in very close accord with a writer about the direction and motivation of the character, it seems that you have to work solo rather than in tandem."

In his pursuit of creative freedom, Marshall left the mainstream of comics to work on various independent projects. However, he said he has come to realize that, in order to make a steady living, "I had to return to Marvel and DC."

"At this point my family commitments really demand that I become more steady. Over the last two years the companies have become a lot more profitable for their freelancers. They have created a system of royalties where extra money is paid above and beyond a certain amount of sales."

Marshall worked very much in the mainstream of comics with three fill-in stories for *Justice League Europe* — #20, #21, and #22. "Then I will be working on *Legends of the Dark Knight*, with five issues of that title — I have an issue and a half done so far. I am also doing covers right now for *Marvel Tales* and I did a segment in *Wild Cards*."

Marshall works for both Marvel and DC on assorted assignments. "You don't get the same type of comic books when you work for both companies as you do when you work for just one. I'm working for both now because I haven't really found a title to settle into."

Recently, Rogers helped launch the *Batman* comic strip. "I went into an editor and said, 'Look, it would be a great idea if I drew it and Max Allan Collins

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dble - double cover
ds - dangling staple

glatt - glasses attached
inc - insert incomplete
lo - loose cover
lbc - loose back cover
li - loose insert

lp - loose page
lps - loose pages
ls - loose staple
nbc - no back cover
ngl - no glasses

ni - no inserts
np - no poster
rst - rusty staples
sc - subscription crease
spcvr - split cover

srll - spine roll
ssp - spine split
tp - tape
tsp - taped spine
warped - warped

xst - extra staples
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(0.10 cvr) G \$1.50 17 (0.10 cvr) VG \$2.75 BINKY 5 (0.10 cvr) F \$18.00 18 (0.10 cvr) VF-NM \$25.00 62, 63, 64, 76, 77 (0.12 cvr) VF-NM \$6.50 66 (0.12 cvr) F \$3.25 68 VG-F \$2.75 70 (0.12 cvr) G \$2.00 81 (0.25 cvr) VG + \$1.75 82 (0.25 cvr) VF-NM \$4.00 82 (0.25 cvr) F \$2.75 BINKYS BUDDIES 1 (0.12 cvr) VG \$3.75 1 (0.12 cvr) VG (ts) \$3.00 2 (0.12 cvr) VG \$2.50 3, 4, 5, 7, 8, 10, 11, 12 (0.15 cvr) VF-NM \$5.00 BLACKHAWK 152, 153, 158 (0.10 cvr) VG \$4.50 157 (0.10 cvr) VG \$4.75 166 (0.10 cvr) VG \$3.50 167 (0.12 cvr) VG \$2.50 174 FR \$1.50 178 (0.12 cvr) VG \$3.00 190 G \$2.25 190, 197 VG \$3.00 191 VG (ts) \$1.50 192, 199 FR \$1.50 193 VG \$6.50 200 (0.12 cvr) G \$2.25 202, 204, 214, 220, 221 VG \$2.25 203, 235 VG \$2.25 205, 207 F \$5.25 206 VG (ts) \$1.75 212 G \$1.75 224, 231, 235 FR \$1.50 226, 240, 242 VF \$5.25 227 F + \$3.75 228, 233, 237, 238 VG \$2.25 239 F \$3.00 238, 239, 241, 243 VF-NM \$6.00 BLACKHAWK (Quality) 100 (0.10 cvr) FR \$13.25 83 Adams (0.12 cvr) VG-F \$11.75 84, 85 (0.12 cvr) PR (NBC) \$1.50	BRAVE & BOLD 85, 86 VG \$5.75 93 Batman
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(continued from page 26)

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(Expires 12/31/91)

HEART THROBS		JIMMY OLSEN		LOIS LANE		MYSTERY IN SPACE		SCOOTER (SWING WITH)		SHOWCASE		STRANGE ADVENTURES		SUPERBOY		SUPERMAN BOOK & RECORD (1975)		UNTOLD LEGEND OF THE BAT MAN		WORLDS FINEST	
75, 86, 98 VG	2.25	98 VG	2.00	87 G (ls)	1.50	77 (12 cwr) G	8.75	3, 4 (12 cwr) VG	3.00	61 Spectre VF +	23.75	157 VG +	6.00	132, 133, 139 (12 cwr)	1.50	PR-28 (Alien Cret.) (1.49)	4.25	2 VG (ls)	1.50	137, 139, 140 (12 cwr)	1.50
99 (12 cwr) VF	5.25	104 Giant G	2.25	89, 91 G	1.50	83, 84, 86 (12 cwr) G	4.50	6, 8, 9 (12 cwr) VG	2.50	62 (12 cwr) PR	2.50	160 Last Atomic Knights G	3.75	133, 136, 140 (12 cwr)	1.50	VG-F	4.25	138 F +	8.25	138, 139, 140 (12 cwr)	2.75
122 F +	3.00	104 Giant PR	1.50	93 VG	1.50	85 (12 cwr) VG	6.25	10, 18, 23, 24, 30 (12 cwr) G	2.00	61 1st app Inferior Five VG-F	12.75	163 G	2.25	136 (12 cwr) PR	1.50	3 (10 cwr) F	49.50	139 F +	8.25	139, 140 (12 cwr)	2.75
128 VF-NM	5.00	105 VG (ls)	1.50	95 Giant VG	3.50	86 (12 cwr) VG	6.25	10 F	3.00	62 (12 cwr) VG	11.25	180 1st Animal Man G	50.00	136, 137, 140 (12 cwr) G	2.00	5 (10 cwr) G	25.00	140 (12 cwr) VG-F	30.00	141, 142 (12 cwr) VG	12.00
145 VF-NM	5.00	105 VG	1.50	97 G +	1.50	87 (12 cwr) F +	11.00	16, 17, 18 (12 cwr) VF-NM	6.50	62 (12 cwr) FR	5.25	185 G	1.75	139 VG	2.25	10 (10 cwr) VG	26.25	141, 142 (12 cwr) VG	5.75	143 (12 cwr) VG	4.50
		106 Legion VG	1.75	104 Giant F +	3.75	87, 90 (12 cwr) G	5.00	21-22, 23 (12 cwr) VF-NM	6.50	63 Inferior Five VF (sc)	5.00	141 VG	1.75	141 VG	1.75	10 (10 cwr) VG	26.25	143 (12 cwr) VG	4.50	143, 144, 145 (12 cwr)	3.50
		111 F	2.00	106 VG	1.50	88 (12 cwr) VG +	8.00	25, 27, 28, 29, 35, 36 (0.15 cwr) VF-NM	6.00	64 Spectre VG	8.75	141, 142, 144, 151 VG	2.00	144, 156 (12 cwr) FR	1.50	66 VG	7.50	143, 148 (12 cwr) VG	4.75	144 (12 cwr) G	3.25
		113 Giant VG	2.50	111 VF-NM	3.00	89 (12 cwr) Fr	3.50	29 VG	2.25	64 (12 cwr) G	6.25	190 F	51.00	145 (12 cwr) G	2.00	82 G	4.75	144 (12 cwr) G	3.50	145, 150 (12 cwr)	10.75
		115 VG +	1.75	Ann 1 (0.25 cwr) G	10.00	91, 94 G	2.25	33 VG-F	2.75	65 Inferior Five VG +	5.00	190 VG +	45.00	147 (Giant) Origins: Saturn Girl, Cosmic Boy + G	3.50			144 (12 cwr) G	4.75	146 (12 cwr) G	4.50
				Ann 2 VG	8.75	103 G	2.25	36 Fr	1.50	65 (12 cwr) G	5.00	190 VG +	39.00	156 Giant VG	2.25			144 (12 cwr) G	4.75	147 (12 cwr) G	4.50
				Ann 2 G	6.25	107 F +	3.00			66 Bwana Beast VG-F	4.25	190 VG +	36.00	160, 163, 164, 169 VG	3.00			144 (12 cwr) G	4.75	148 (12 cwr) G	4.50
						107, 108 (12 cwr) VG	2.50			67 Bwana Beast VF-NM	10.00	190 VG +	36.00	162, 164 VG	1.50			144 (12 cwr) G	4.75	149 (12 cwr) G	4.50
						110 (12 cwr) G	2.00			67 Bwana Beast VF +	9.50	190 VG +	36.00	165 Giant G	2.50			144 (12 cwr) G	4.75	150 (12 cwr) G	4.50
										70 Binky VF-NM	9.00	190 VG +	36.00	185 100 Page Giant VG	3.25			144 (12 cwr) G	4.75	151, 159, 160 F	4.50
										70 Binky VG-F	4.00	190 VG +	36.00	205 (100 Page Giant) VG	3.00			144 (12 cwr) G	4.75	152, 153, 154, 156 (12 cwr) VF-NM	9.00
										72 Top Gun by Kubert VF +	9.50	190 VG +	36.00	208 F	13.75			144 (12 cwr) G	4.75	153, 159 (12 cwr) G	2.50
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	208, 209, 210 (12 cwr) VG	9.50			144 (12 cwr) G	4.75	154, 158, 159 (12 cwr) G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	155 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	156 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	157 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	158 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	159 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	160 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	161 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	162 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	163 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	164 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	165 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	166 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	167 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	168 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	169 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	170 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	171 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	172 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	173 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	174 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	175 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	176 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	177 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	178 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	179 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	180 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	181 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	182 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	183 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	184 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	185 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	186 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	187 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	188 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	189 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	190 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	191 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	192 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	193 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	194 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	195 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	196 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	197 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	198 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	199 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	200 G	2.25
										73 Creeper Intro/1st app F +	27.50	190 VG +	36.00	209 (12 cwr) VF (ls)	15.00			144 (12 cwr) G	4.75	201 G	2.25



SILVER AGE MARVELS

(Expires 12/31/91)

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AMAZING ADVENTURES		AVENGERS		DAREDEVIL		FANTASTIC FOUR		IRON MAN		MARVEL TALES		RAWHIDE KID		SPIDER-MAN		STRANGE TALES		TALES TO ASTONISH		THOR	
6 (0.15 cvr) VG Adams	\$3.00	106, 108 (0.20 cvr) FR	1.50	5 (0.12 cvr) VG	35.00	35 VG-F	19.25	1 VG-F	120.00	3 G (tsp)	3.75	47, 51 (0.12 cvr) VF	7.75	51 (0.12 cvr) G	18.75	142, 149 (0.12 cvr) G (sc)	2.00	51, 56 (0.12 cvr) VG-F	12.75	156 (0.12 cvr) VG	5.75
6, 7 (0.15 cvr) G Adams	2.25	107 Startin In 107 (0.20 cvr) G	2.00	5 (0.12 cvr) G	25.00	35 (0.12 cvr) VG	17.00	1 VG	105.00	4 G	4.50	48, 49, 56, 61 (0.12 cvr)	3.50	51 (0.12 cvr) G	17.00	151 Steranko Begins G	6.25	52 1st Silver Age Black Knight VG	15.00	156 (0.12 cvr) VG	5.25
ASTONISHING TALES		109, 111 (0.20 cvr) VG	3.75	6 F	38.25	37 (0.12 cvr) PR	10.00	2 F	56.25	5 VG-	6.25	49 (0.12 cvr) VF-NM	9.00	59 Kingpin F	13.75	151 Steranko Begins FR	4.50	52 (0.12 cvr) FR	5.25	160 (0.12 cvr) PR	1.50
1 G	3.75	111 (0.20 cvr) G	2.75	6 (0.12 cvr) F	36.25	39 (0.12 cvr) VG (xst)	2.00	2 G	31.25	6 G	3.50	49 F+	5.50	60 (0.12 cvr) VG	10.50	152, 154, 156, 157 (0.12 cvr) G	3.75	54 (0.12 cvr) VG	11.25	161 (0.12 cvr) G	2.75
1 FR	2.75	112, 114 (0.20 cvr) G	2.75	6 (0.12 cvr) G	29.75	39, 40 Classic Doom FF	7.50	3 F	38.25	9 Repr. Spider-Man 14	3.25	49, 50, 51, 52, 53 (0.12 cvr) F-VF	6.00	61 (0.12 cvr) VG-F	11.75	152, 154, 156, 157 (0.12 cvr) G	3.75	58 (0.12 cvr) F-VF	19.50	162 (0.12 cvr) VG (sc)	3.75
2 FR	1.50	Ann 1 (0.25 cvr) VF	1.75	8 (0.12 cvr) F+	41.25	39-40 VG	15.00	4 (0.12 cvr) G	13.75	18 VG	3.00	52 (0.12 cvr) FR	1.75	61 (0.12 cvr) G	7.00	152, 154, 156, 157 (0.12 cvr) G	2.75	58 (0.12 cvr) FR	5.25	165 (0.12 cvr) VG	5.75
3 Smith G	2.00	Ann 1 (0.25 cvr) G	7.50	8 G	18.75	40 Classic Doom FF: 39-40	16.00	6, 8 (0.12 cvr) FR	6.25	18 G (tsp)	1.50	58 VG-F	4.00	62, 64, 67, 68, 69 (0.12 cvr) VG-F	8.50	152, 154, 156, 157 (0.12 cvr) G	2.75	61 FR	5.25	166 Warlock App G	3.75
4 Smith VG	3.00	Ann 1 (0.25 cvr) G	7.50	9, 10 (0.12 cvr) VG	26.25	40 (0.12 cvr) FR	7.00	9, 10 (0.12 cvr) G	8.75	32 VG+	2.50	65 (0.12 cvr) G	2.50	66 (0.12 cvr) FR	3.50	153, 158 (0.12 cvr) VG	3.00	62, 64, 66 (0.12 cvr) G	6.75	166 (0.15 cvr) G	3.50
4, 6, Smith G	2.25	Ann 2 (0.25 cvr) G	3.75	9, 10 (0.12 cvr) VG	24.50	42, 43, 45, 46, 47 VG	11.25	11 (0.12 cvr) FR	9.50	33 VG	2.25	85 (0.15 cvr) G	2.25	66 (0.12 cvr) FR	3.50	159 Origin Nick Fury (0.12 cvr) G	6.75	64, 66 (0.12 cvr) G	7.50	166 (0.15 cvr) G	3.50
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MY BEST FRIEND AND I TRY TO OVERTHROW THE BASTARD... NATURALLY WE FAIL. MY FRIEND'S WIFE ALSO FINDS SHE HAS CANCER, WHICH DEVOTES A LOT MORE TIME FOR A LOT MORE ANGST AND WHINING..



SHE BEATS THE CANCER, BUT MY OTHER BEST FRIEND DIES IN A HORRIBLE ACCIDENT AND HIS GHOST HAUNTS ME. HE SPITS ESOTERIC RIDDLES WHILE STROKING HIS GEORGE MICHAELS-LIKE STUBBLE. SOB! AND...



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Anniversary Panel

featuring Peter Krause, Chris Claremont
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Portfolio Room

Representatives from all the major publishers will
be on hand to look for new talent.

And DC's Warner Bros. division will be looking at
portfolios featuring Warner Bros. Cartoon characters
for their new line.

And if you've never gone to one before,
why not drop in to this years benefit

ART AUCTION

All proceeds from the auction go to the Literacy Council
of Chicago. Over 100 pieces of original art have been
donated. There are no minimum bids, and many people
have gotten great pieces at prices that are definitely
"Grand Theft - Artwork"

Check it Out!



By Rogers Cadenhead

Warning: This column starts with a publication title that could be considered obscene in a certain context, so those with delicate sensibilities should shift to Item 2.

• The title? Sorry, I can't write it after all (CBG goes into some elementary-school libraries).

Comics are featured in the May 1991 *High Society* and the March 11 edition of a newspaper that starts with "S" and rhymes with *Groo*. Both publications include short factoids on a Rip Off Press comic book: *Annie Sprinkle Is Miss Timed*.

The X-rated comic book, written by Andy Mangels and "The Mazz," gets a mixed review from the tabloid. It says that the art and writing "leave something to be desired, particularly in capturing Annie's beatific Alfred

E. Neumanesque grin." The reviewer, who calls the publication of this comic book Annie's "highest form of pop legitimacy," looks forward to "inevitable crossovers" like "Annie meets Little Orphan Annie" and "Annie Sprinkle dates the entire Merry Marvel Society."

The review ends with "Excellent!"

Mangels, who also writes the *Child's Play* comic-book adaptation, is a movie and TV columnist for *Amazing Heroes* and *Fantazia*.

• Quick — Test your Comics Mass Media IQ! From the March 16-22 issue of *TV Guide*, finish this cover story headline: "Cartoons grow up — They're not just..."

If you guessed "kids' stuff any more," you already know how predictable the typical journalist

can be when comic books or cartoons are featured.

In any case, *TV Guide* previews *Family Dog*, a new Tim Burton-Steven Spielberg cartoon that *TV Guide* says will be a CBS midseason replacement (it won't; it has been postponed at least until fall); *Fish Police*, a Hanna-Barbera prime-time cartoon; and ABC's *Capitol Critters* from the co-creator of *Hill Street Blues*.

Details are scarce on *Fish Police*, but it is described as "an undersea police saga that spoofs tough-guy films from the '40s and boasts of voices of... Jonathan Winters, John Ritter, and JoBeth Williams." A publicity still from the cartoon looks really good. (It is, of course, based on the Steve Moncuse comic book published at various times by Fishwrap, Comico, and Apple Comics.)

Before anyone states that this is a new Renaissance for animation, Burton and others in the industry have a more cynical prediction about the whole slew of *Simpsons*-inspired shows:

"Animation is hot now, but it's like anything else in Hollywood — it's hot until it's smothered to death. Then they'll find something else."

• Fans of the funnies in daily newspapers should take a gander

at the monthly *Funny Times* to see if they can handle such a high rate of funnies-per-page. The \$2 newspaper, published out of Cleveland Heights, Ohio, collects some of the best cartoonists and humorist in newspapers today — without all that filler stuff like world news, sports scores, and classified ads.

The March issue includes cartoons by Matt Groening, Lynda Barry, Nicole Hollander, Dan Piraro, P.S. Mueller, Peter Kuper, Charles Burns and Art Spiegelman, Alison Bechdel, Marian Henley, Fred Dunagin, and Mark Alan Stamaty. Most are syndicated cartoons but the Burns and Spiegelman contribution is a full-page compilation of anti-war "Signs of Life in Washington."

Funny Times also includes editorial columns by Dave Barry, Stephanie Brush, Daniel Pinkwater, and Paul Krassner; Harper's Index, and News of the Weird, a compilation of news clippings from the mainstream press that are strange but true. One example from March for the collecting crowd: "Danny Simpson, 24, was convicted of a March (1990) bank robbery, which brought him \$6000 in Prince Albert, Canada. Police later informed him that the gun he had used was a collector's

item worth as much as \$100,000."

The newspaper has a wide newsstand distribution and sample issues are available from P.O. Box 18530, Cleveland Heights, Ohio 44118.

• Pagan Kennedy, the author of an extensive critique of alternative comics in a 1990 issue of *The Nation*, tackles personal fanzines and other strange peri-

(NEWSSTAND, Page 86)

ROGERS

(From Page 76)

wrote it. He said it was a great idea, let's do it. It was easy. Of course it didn't stay that easy because soon after I had begun, I was removed from the strip."

After 11 weeks, he was replaced. Why? "DC told me my work wasn't up to its standards."

Even though Marshall said he doesn't like violence in comics, he seemed to be associated with a number of comics which are considered violent. "The Batman stuff I did was more of a fantasy violence, if you can understand what I'm saying. It wasn't the type of violence that you see coming off *Rambo* or *RoboCop* or films of that genre. When I say 'fantasy violence,' it's more of the man dealing with a situation with his fists rather than weapons, and I can more easily deal with that than with a lot of heads being blown away and guts spilling all over the place. The work that I did had a lot more action involved by him swinging around rather than confronting specific characters, and he wasn't always the instigator of violence."

"One of the reasons that I chose to work on *Cap'n Quick and a Foozle* and that I was disappointed that it didn't succeed was that I was tired of the sex-and-violence angle of comic books. I specifically tried to create characters where I could work around that."

"Comics are going in a direction that I don't have a lot of interest in. The companies are only doing what's selling and making money. If sex and violence didn't sell, they wouldn't be publishing it. That is the primary reason, I feel, that the book itself was unsuccessful because it wasn't violent and sexy and that is what is the body of this market."

However much Marshall hates sex and violence in comics, he said he will have to stay. "I worked on Madison Avenue doing story boards for commercials and it was terrible." Instead of trying to find another character that doesn't revolve around sex and violence, Marshall said, "I'm going to have to put my personal differences aside, and work to the market."

He hasn't given up his favorite, though. *Cap'n Quick and a Foozle*, he said, is still in his mind.

"They're sitting at the side of my drawing board waiting for their next curtain call. The *Cap'n* is just waiting quietly, but the *Foozle* keeps grousing and complaining."

Flashback: 20 years ago

The Comics Code Authority does not approve *The Amazing Spider-Man* #96, May 1971, because of references to drug use in the story written by Stan Lee and drawn by Gil Kane. Marvel releases the issue and the next two issues without the Comics Code seal on the cover.

—Greg W. Myers



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This represents a partial listing. Our needs change daily, and of course, if you have something not mentioned here that you think we may want, CALL! You'll find us most receptive to what you have to say, whether we have need for it or not. The best part is that the money will be there within 24 hrs., and in your desired mode of payment. We need not go into our legendary unlimited cash capabilities. Suffice it to say that with all the many millions of dollars worth of material that routinely pass through our hands annually, our cash capabilities have still never been adequately tested, and our desire to purchase questioned.

TITLE	#	G	VG	FN	VFN	NM	MT
Action	242	NW	NW	\$125.00	\$250.00	\$500.00	\$950.00
Adventure	210	\$100.00	\$200.00	350.00	525.00	750.00	1,100.00
Adventure	247	200.00	400.00	600.00	1,000.00	1,500.00	2,250.00
Amaz. Fant.	15	300.00	600.00	1,300.00	2,500.00	4,200.00	8,200.00
Amaz. Spid.	1	275.00	575.00	1,200.00	2,250.00	3,750.00	5,750.00
Amaz. Spid.	6	NW	NW	175.00	350.00	550.00	750.00
Amaz. Spid.	28, Ann. 1	NW	NW	30.00	60.00	125.00	200.00
Atom	1	NW	NW	125.00	250.00	375.00	525.00
B&B	28	NW	200.00	500.00	900.00	1,400.00	2,350.00
B&B	29, 30	NW	90.00	150.00	300.00	450.00	625.00
B&B	34	NW	NW	50.00	125.00	240.00	380.00
Blackhawk	108	NW	NW	NW	75.00	150.00	225.00
Daredevil	1	NW	NW	225.00	450.00	675.00	900.00
Detective	225	200.00	350.00	625.00	950.00	1,450.00	2,300.00
FF	1	350.00	650.00	1,500.00	2,850.00	5,000.00	8,750.00
FF	4, 5	NW	125.00	275.00	450.00	675.00	1,000.00
Flash	105	85.00	175.00	450.00	800.00	1,200.00	2,200.00
Flash	106, 123	NW	75.00	125.00	200.00	325.00	450.00
Flash	110	NW	NW	60.00	110.00	175.00	250.00
GL (Silv)	1	NW	150.00	250.00	450.00	750.00	1,250.00
Hulk	1	100.00	200.00	625.00	1,250.00	2,100.00	3,250.00
Jim	83	90.00	175.00	400.00	750.00	1,250.00	2,000.00
JLA	1	90.00	175.00	400.00	675.00	1,100.00	1,600.00
Metal Men	1	NW	NW	NW	50.00	115.00	185.00
Our Army	81	NW	NW	100.00	180.00	325.00	525.00
Rip Hunter	1	NW	NW	NW	90.00	150.00	225.00
Showcase	1, 17, 23, 24	NW	75.00	175.00	300.00	450.00	650.00
Showcase	2, 3, 16	NW	NW	NW	100.00	175.00	250.00
Showcase	4	600.00	1,350.00	2,500.00	4,500.00	7,500.00	15,000.00
Showcase	5, 18, 19	NW	NW	NW	150.00	250.00	350.00
Showcase	6	NW	75.00	175.00	300.00	450.00	650.00
Showcase	7	NW	NW	NW	250.00	350.00	450.00
Showcase	8	100.00	200.00	500.00	950.00	1,850.00	3,200.00
Showcase	9, 10	NW	NW	175.00	275.00	400.00	550.00
Showcase	11, 12	NW	NW	NW	175.00	275.00	375.00
Showcase	13, 14	75.00	150.00	350.00	700.00	1,100.00	1,875.00
Showcase	15, 20, 27, 30, 37	—	NW	65.00	100.00	175.00	250.00
Showcase	22	85.00	175.00	325.00	650.00	1,200.00	1,900.00
Star Wars	1 (35c w/UPC)	—	NW	150.00	250.00	350.00	500.00
Str. Tales	101	NW	NW	NW	150.00	325.00	500.00
TOS	39	100.00	200.00	500.00	1,000.00	1,500.00	2,500.00
TTA	27	85.00	175.00	275.00	550.00	950.00	2,500.00
Wrlds. Fnst.	71	NW	50.00	100.00	150.00	250.00	350.00
X-Men	1	100.00	225.00	400.00	700.00	1,100.00	1,500.00

JAMES HAACK

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NEWSSTAND

(From Page 84)

odicals in the March 1991 VLS: *Village Voice Literary Supplement*.

In "My Magazine, My Self," Kennedy describes a fanzine she published about herself two years ago and evaluates some current narcissistic small-press work by others.

"In the netherworld of fanzines, the self-obsessed magazine is not an anomaly, it's an entire genre," Kennedy writes. She interviews Mike Gunderloy, publisher of the fanzine bible *Factsheet Five*, and several 'zine editors.

Sunderloy tells her that these fanzines started out from science-fiction fandom with "nerdy kids who wanted to make friends and owned six pencils and lacked social skills." An underlying motivation for this kind of self-publishing is to create one's own culture, he says.

Some of the groovy fanzines

that Kennedy finds: *The Letter Parade*, *Sidney Suppey's Quarterly* and *Confused Pet Monthly*, *It's a Wonderful Lifestyle*, *Monk and Out West*. (Send an SASE for the addresses if you can't find VLS).

Two artists who sometimes work in comics are featured in the March-April *Utne Reader* for their graphics work in "Up Against the Wall!" a feature on political posters.

Peter Kuper's magazine *World War 3* is described in the article as the best place "besides the streets" to see the work of these poster artists. Posters by Kuper and his *War* buddy Seth Tobocman are printed with the story.

Two small-press publications are mentioned in the March 9 *Editor & Publisher: Tomorrow's Comics*, a publication for "undiscovered" cartoonists (Argonaut Enterprises, 10901 Reed Hartman Highway, Suite 102, Cincinnati, Ohio 45242), and the 50th issue of *Caniffites*

(Carl Horak, 1319 108 Ave SW, Calgary, Alberta, Canada T2W OC6).

The April 1991 edition of *The Writer* offers an informative article for the space-minded craftsman who wants to dabble in extra-terrestrials. "Creating a credible alien" by science writer Jerry L. Stern offers tips on crafting otherworldly creatures.

"Building a truly alien character is difficult," he writes. "It takes a lot of work... but, without taking that time, a writer may create only an alien costume or a man in a creature suit."

Stern, a freelance science writer and computer programming columnist, offers tips on alien biochemistry, physics, anatomy, psychology, culture, personality, and language.

For the best aliens in the business, he recommends C.J. Cherryh's novels — especially *Cuckoo's Egg*.

To see how a comics page can be read both sequentially from panel to panel and as a single, page-sized picture, check out Charles Burns' one-page strip in the March *Artforum*.

Mickey Mouse, Bart Simpson, Teenage Mutant Ninja Turtles, and Dick Tracy are all in the running for the most often-mentioned Fictitious Annoyance of *Spy* magazine's Rotisserie League Life. Among *Spy*'s Scary Organizations: the Parents Media Resource Center.

Fantagraphics, *Comic Relief*, and *Funny Times* are all featured in the March-April *Utne Reader* media capsules.

The 20th anniversary of *Comics Buyer's Guide* was mentioned in the March 9 *Editor & Publisher*, which also includes a list of this year's three Reuben

nominees for cartooning: Cathy Guisewite, Garry Trudeau, and Gary Larson.

The March issue of *The Face* has a Bart Simpson cover story and an examination of the *Simpsons* phenomenon.

Fifty Years Ago: The March 1941 issue of *American Mercury* featured a fiery broadside against the content of comic strips and the large number of "super-hero comic magazines."

In the essay "The Sad Case of the Funnies," writer James Frank Vlamos argued that the comics weren't as wholesome as they were when he was young (were they ever?).

"When headlines about dive-bombers and torpedoed transports become too much for your frayed nerves, don't, for God's sake, turn to the 'funnies' for relief," Vlamos wrote. "The once carefree and jolly world of

comics has turned brutal and fake-scientific."

Vlamos, who's stated that 12 million comic books were sold yearly, saved most of his criticism for Superman (who he said is called "Soupie" by his fans): "The 'funnies' demonstrate all the arguments a child ever needs for an omnipotent and infallible 'strong man' beyond all law, the nihilistic men of the totalitarian ideology."

If you're a comics professional and you are featured in an upcoming magazine, please tip me so I can plug it for you. If you work on comics magazines and want me to inform an adoring populace of your upcoming projects, please write. If you need advice or want to buy my complete collection of *Devil Dinosaur*, please write.

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Cartoonist John Caldwell's *Fax This Book* was the subject of a July 1990 Knight News Service story. Caldwell has had cartoons published in *Spy*, *National Lampoon*, and *Mad*, among others, and he uses a fax machine to send out rough copies or sketches to editors for their approval. The fax revolution inspired Caldwell to produce *Fax This Book*, a collection of 100 attention-grabbing fax cover letters in cartoon form. The pages are perforated for easy removal and cover subjects ranging from shipping instructions to requests for meetings to memos. They are meant to stand out in the pile of other fax messages, and "grab the attention of harried business people."

Michael Redmond was profiled in the July 2, 1990 *San Diego Union*. The former disc jockey and advertising executive writes comics under the name Street Poet Ray, and his work addresses serious issues including homelessness, street life, and the environment. "It's the

medium I'm most comfortable with, where my words are given life though illustrations," he says. The works of Street Poet Ray were published by Marvel Comics, with "lukewarm results" the *Union* reports. Each issue sold fewer than 10,000 copies, but reportedly Marvel may follow up with additional releases in the future. Redmond says: "If this doesn't work out, I'll move on to something else. Right now, we're breaking even."

"Almost from the day television became a mass medium in America, the comic-book industry has been interested in cashing in its popularity," wrote Ron Miller in a July 2 syndicated story. He lists *The Adventures of Pinky Lee*, *Howdy Doody*, *Bozo the Clown*, and *Jackie Gleason* as early TV series that inspired comic-book adaptations, and updates the relationship to include *Star Trek*, *Married with Children*, and *ALF*. Miller says the comic-book rights to TV

(CLIPPING, Page 88)

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CLIPPING

(From Page 86)
shows have been firmly established as an "ancillary" merchandising opportunity that benefits both parties.

• The July 1990 issue of *Collectors' Showcase* magazine included an article on Golden Age comic books and their escalating prices. Quoted from interviews were comics historian Mike Benton, two comics shop owners, and *CBG* Co-Editor Don Thompson, who says: "People are beginning to realize the scarcity of those comics, especially those in Mint condition."

• New York's Museum of Broadcasting was the site of "Rocky and Bullwinkle and Friends: A Tribute to Jay Ward," an 11-week tribute to the pioneer animator held July 3 through Sept. 15, 1990. The exhibition/program was plugged in the July 5 New York *Daily News*.

• Garry Trudeau's first licensed *Doonesbury* project other than calendars and book collections of the strip is the 1990 *Doonesbury Stamp Album*, previewed in the July 5 *Milwaukee Journal*. The booklet features 150 color stamps that lampoon everyone from Donald Trump to Dan Quayle. Trudeau will donate all his proceeds from the album to the Literacy Volunteers of New York City.

• Judith O'Sullivan, author, art historian, and president of the Museums of Stony Brook, Long Island, was interviewed in the July 13, 1990, *Times Union*. O'Sullivan says she learned to read from *Sheena, Queen of the Jungle* comic books when she was 4 years old and has been a lifelong fan and follower of the comics ever since. She says, "Some of the greatest art and some of the greatest literature have been created on the pages of American newspapers," but she complains that many Ameri-

cans have a disdain and disrespect for comics she has never understood. She is unapologetic in her own enthusiasm for comics, however, and reveals that her doctoral thesis, from the University of Maryland, probed

the genius of Winsor McCay, creator of *Little Nemo in Slumberland* and a pioneer of animation.

Clippings were submitted by Joseph Pormigiano, Daniel

Tobias, Hurricane Heeran, Jay Kennedy, Jim Neal, Mary McCool, Paul E. Kusnerik, Steven Feldman, John S. Iavarone, W. Scott Phoenix, Ace E. Enn, Jim Fuss, Paul Stockton, Mark Sappenfield, and Clayton Emery.

Gary Dolgoff buys 400,000 comics from '80s

Saying he needed to bolster his '80s wholesale stock, retailer Gary Dolgoff began earlier this year to look for available material. "I want to offer dealers a wide range of wholesale comics from the '60s to the '80s," he said, "and I felt this stock had something for everyone."

He offered a finder's fee for such material, and within a month found someone in New York City who offered him a deal. "I went into the basement of the comics' owner and spent a full day going through them,"

Dolgoff said, "some bad, some good, a few semi-exotic — everything from copies of *Web* #29's with Wolverine and *Punisher* hardcovers to nameless DC's, Marvels, and indies."

He said he liked the better comics but didn't want to be burdened with more than 200,000 items he didn't want. "My solution is to sell what I don't need for a nickel or dime each — and I've already sold a lot by now."

Dolgoff said he brought in five people to help cart the comics

away. "It was a pain. Carting away 400,000 comics from a basement was no picnic, I tell you. Everyone worked 'til they dropped for five days — when everything was assembled in my warehouse."

He said he was in the process of advertising the items at "very enticing" prices. "As always, price 'em fair, and they move."

He concluded that "spending dealers" could see the material by appointment; his number at the warehouse is (718) 596-5719.

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Neil Gaiman, Chris Claremont set for DreamHaven appearance

Neil Gaiman, author of DC's *Sandman* series and *Books of Magic* mini-series, and Chris Claremont, author of *The X-Men* and the SF novel *First Flight*, will sign their works at DreamHaven Books in Minneapolis, Minn.

Gaiman is scheduled for Monday evening, June 24, at 6 p.m. Claremont's appearance time is not certain, but it is likely he will be at the store at the same time.

DreamHaven is a full-line comics and science-fiction store. It is located at 1309 4th St. SE in Minneapolis. Hours are Monday

to Wednesday 10-8, Thursday Sunday 12-5. For more information, call (612) 379-8924.

Out of Print

[These items are no longer available from the publisher. Diamond Comic Distributors Inc. has provided this information for collectors but adds that it may still have stock at some of its distribution centers and some shops may have the items remaining on their shelves. However, distributors will no longer be able to purchase additional supplies from the manufacturer.]

Action #664
Adventures of Superman #477
Amazing Spider-Man #347
Batman: The Sunday Classics trade pb
Books of Magic #1
Books of Magic #2
Cerebus: Church & State trade paperback
Cerebus: Church & State trade paperback, volume 2
Deadly Foes of Spider-Man #1
Daredevil #292
Darkhawk #3
Doctor Strange #28
Dr. Strange/Ghost Rider #1
Flash #50
Ghost Rider #13
Greatest Flash Stories Ever Told hardcover
Green Lantern: Emerald Dawn II #1
Incredible Hulk #381
Knights of Pendragon #9
L.E.G.I.O.N. '91 #26
Marvel Comics Presents #75
Marvel Comics Presents #76
Marvel Comics Spanish Samples
Marvel Tales #248
Official Handbook of the Marvel Universe Master Edition #2
Silver Surfer #48
Thor #431
Toxic Avenger #1
Uncanny X-Men #248
Uncanny X-Men #275 (second printing)
Uncanny X-Men #276
Victory V Satan Poster
Wolverine #38
X-Men Triptych Poster #2

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TITLE	GOOD	VG	FINE	VF	NM	MINT
Action Comics	1	\$4,500.00	\$8,000.00	\$12,000.00	\$20,000.00	\$30,000.00
Action Comics	242	25.00	45.00	80.00	150.00	300.00
Adventure	40	300.00	600.00	900.00	1,700.00	3,500.00
Adventure	210	90.00	200.00	300.00	500.00	800.00
All-American	16	1,100.00	2,200.00	3,400.00	6,000.00	10,000.00
Amazing Fantasy	15	220.00	400.00	800.00	2,000.00	3,400.00
Amazing Man	5	500.00	1,000.00	1,800.00	3,000.00	5,000.00
Arrow	1	85.00	160.00	255.00	400.00	700.00
Atom	1	20.00	40.00	60.00	100.00	200.00
Avengers	1	75.00	150.00	250.00	400.00	675.00
Batman	1	3,000.00	4,500.00	6,500.00	10,000.00	15,000.00
Batman	47	80.00	160.00	240.00	400.00	800.00
Brave & the Bold	28	85.00	165.00	320.00	550.00	920.00
Capt. America	1	1,000.00	2,000.00	3,000.00	5,000.00	8,000.00
Classic Comics	1	200.00	400.00	600.00	1,100.00	1,700.00
Daring Mystery	1	300.00	500.00	725.00	1,000.00	1,400.00
Detective	1	2,800.00	3,700.00	6,400.00	10,000.00	13,000.00
Detective	27	4,500.00	8,500.00	10,000.00	20,000.00	38,500.00
Detective	29	430.00	800.00	1,300.00	2,600.00	3,500.00
Detective	35	200.00	375.00	650.00	1,100.00	1,900.00
Detective	38	500.00	1,100.00	1,800.00	3,000.00	5,200.00
Detective	40	140.00	300.00	450.00	700.00	1,000.00
Detective	140	80.00	150.00	275.00	400.00	700.00
Detective	168	100.00	200.00	375.00	700.00	1,000.00
Donald Duck F.C.	9	250.00	500.00	750.00	1,200.00	2,400.00
Famous Funnies	1	400.00	600.00	900.00	1,600.00	2,200.00
Fantastic Four	1	250.00	400.00	800.00	1,500.00	2,500.00
Flash	105	100.00	200.00	300.00	600.00	1,200.00
Flash Comics	1	700.00	1,500.00	2,200.00	3,900.00	4,700.00
Flash Comics	104	150.00	250.00	480.00	750.00	1,350.00
Funny Pages	2810	100.00	200.00	350.00	630.00	900.00
Green Lantern GA	1	500.00	800.00	1,100.00	1,800.00	3,500.00
Green Lantern SA	1	100.00	200.00	260.00	400.00	700.00
Human Torch	2(8)	375.00	500.00	900.00	1,600.00	2,700.00
Incredible Hulk	1	100.00	200.00	350.00	550.00	900.00
JLA	1	95.00	180.00	300.00	600.00	1,000.00
Journey Into Mystery	83	100.00	200.00	300.00	475.00	800.00
Jumbo Comics	1	400.00	800.00	1,300.00	2,500.00	3,900.00
March of Comics	1	325.00	600.00	900.00	1,300.00	3,300.00
Marvel Comics	2	3,500.00	5,000.00	8,000.00	13,000.00	18,000.00
More Fun Comics	52	1,000.00	1,800.00	3,000.00	5,000.00	8,900.00
More Fun Comics	101	200.00	450.00	650.00	1,050.00	1,400.00
New Fun Comics	1	1,500.00	3,000.00	5,000.00	8,000.00	13,000.00
Showcase	4	250.00	450.00	990.00	2,400.00	5,000.00
Showcase	13	50.00	125.00	200.00	375.00	800.00
Showcase	22	70.00	140.00	220.00	400.00	900.00
Spiderman	1	225.00	350.00	700.00	1,500.00	2,500.00
Superman	1	3,500.00	6,200.00	9,500.00	14,000.00	25,000.00
Tales of Suspense	39	100.00	200.00	300.00	500.00	800.00
Tales To Astonish	27	80.00	160.00	250.00	450.00	775.00
Whiz	1	2,000.00	4,000.00	6,000.00	9,000.00	14,000.00
X-Men	1	110.00	250.00	400.00	600.00	1,500.00

The following is a quick list of some of the titles we are buying. Action 1-300, Adventure 32-320, All-American 1-102, All-Flash 1-32, All-Select 1-11, All-Star 1-57, All-Winners 1-21, Amazing Spiderman 1-50, Amazing Man 5-26, Amazing Mystery Funnies 1-24, Avengers 1-25, Batman 1-150, Blackhawk 9-130, Boy Commandos 1-32, Brave & the Bold 1-60, Captain America 1-78, Captain Marvel 1-150, Challengers 1-25, Classic Comics 1-169, Comic Cavalcade 1-63, Daredevil Comics 1-60, Daredevil (MCG) 1-15, Daring Mystery 1-8, Detective Comics 1-350, Detective Picture Stories 1-7, Donald Duck Four Colors 4-up, Famous Funnies 1-up, Fantastic Four 1-50, Fight Comics 1-86, Flash 105-150, Flash Comics 1-104, Funny Pages 6-42, Green Hornet 1-47, Green Lantern (GA) 1-38, Green Lantern (SA) 1-59, Hill Comics 1-65, Human Torch 2(81)-38, Incredible Hulk 1-6, 102, Journey Into Mystery 1-125, Jumbo Comics 1-167, Jungle Comics 1-163, Justice League 1-50, Mad 1-30, Marvel Mystery 1-92, Master Comics 1-133, Mickey Mouse Magazine 1-up, Military Comics 1-43, More Fun Comics 7-127, Mystery in Space 1-75, Mystic Comics 1-up, New Adventure 12-31, New Fun Comics 1-6, Pep Comics 1-100, Phantom Lady 13-23, Planet Comics 1-73, Police Comics 1-127, Rangers Comics 1-69, Sensation Comics 1-116, Shadow Comics 1-up, Showcase 1-75, Silver Streak 1-24, Star Spangled Comics 1-130, Strange Tales 1-145, Sub-Mariner 1-42, Superboy 1-110, Superman 1-175, Tales of Suspense 1-80, Tales to Astonish 1-80, USA Comics 1-17, Wings Comics 1-124, Whiz Comics 1-155, Wonder Woman 1-120, World's Finest 1-110, Wow Comics 1-69, X-Men 1-30

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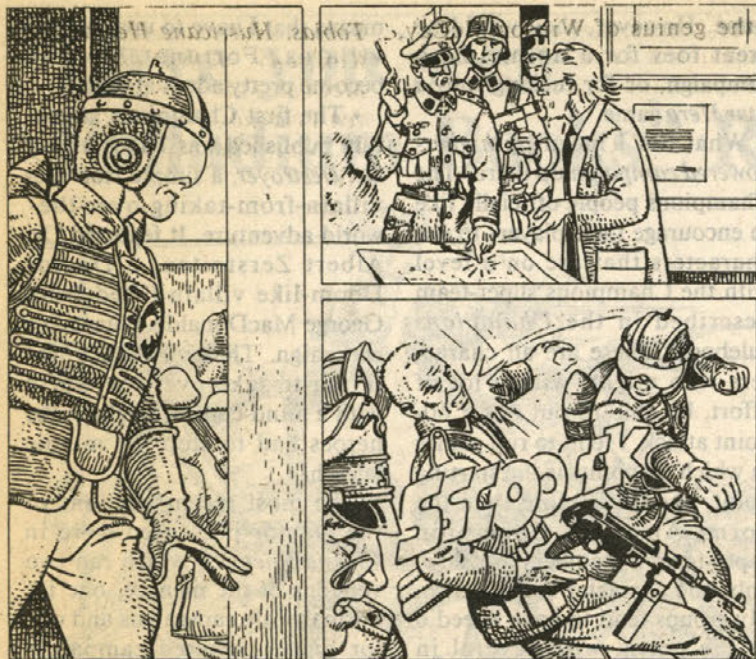
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Rocket Ranger

Series based on computer game

Cinemaware Corporation's computer game *Rocket Ranger* will be the basis for a comic book beginning in August. Adventure Comics will publish a full-color, 12-issue adaptation.

Written by Roland Mann and drawn by Khato, the *Rocket Ranger* mini-series attempts to "recapture all the action, romance, thrills and spills of the Saturday matinee serial," said Adventure Comics Editor-in-Chief Chris Ulm.

The year is 1940 and young American scientist Tom Cory is the recipient of a strange collection of objects from the future: a rocket suit, ray gun, wrist computer, an instruction booklet, and a letter.

The letter is from a group of scientists in the year 2040. It explains that the Nazis won World War II and have ruled the world for 100 years. Finally having perfected a time-travel device, these scientists charge Tom with the task of preventing the Nazi victory.

"I loved the script for the first issue," said Bob Jacob, Cinemaware's creative director. "It rang true to both the spirit of the character and the game itself." The *Rocket Ranger* computer game has repeatedly topped the British software charts and has sold more than half a million

copies worldwide. A sequel is in the works. Currently it is available for IBM, Amiga, and Nintendo systems with plans for compatibility with other systems in the future.

"Khato's artwork is beautifully detailed, especially his incredibly sexy rendition of leading lady Jane Barnstorff," Ulm said. "Coupled with Roland Mann's fast-paced script, *Rocket Ranger* successfully blends high adventure with tongue-in-cheek action, capturing the flavor of both the computer game and the movie serials of the '40s."

The first full-color issue of Adventure's *Rocket Ranger* will be available in August with a cover by Hector.

Baby Huey returns

Harvey is bringing Baby Huey back with *Baby Huey* #1, containing the origin story, in which a baby duck is turned into a giant baby duck when an atomic scientist's experiment goes awry. *Baby Huey* #1 is scheduled to ship in June for \$1.

Flashback: 75 years ago

Rick Fletcher is born in Burlington, Iowa, June 1, 1916. He will draw the *Dick Tracy* comic strip and do art for the *Chicago Tribune*.

—Greg W. Myers



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By Steve Perrin

In my frenzied effort to catch up on the games and supplements that have come over the transom lately, let's deal with six products from ICE/Hero Games which deal with the new version of the rules.

• *The Hero System* is a paperback compilation of all the basic rules, including all the character-building rules from the *Champions* hardcover I reviewed some months ago. The only things missing are the *Champions*-specific campaign rules and character descriptions. The only addition is an index, which is very handy. Carrying around just the Hero System paperback book (which is still a very weighty tome) is much less strain on the briefcase, too. It's not necessary for those who picked up the *Champions* hardcover book already, though these George Perez covers are even better than the *Champions* book's. There are rumors that there will be a paperback version of the *Champions* book, but I haven't seen anything definite on this.

• *Ninja Hero* is the first of the genre-specific books to come out since the Hero System library. Every form of martial art known to anyone who follows the martial arts at all is included and the book also gives rules for creating your own martial arts. I've already used it several times to do things like create Hoof Fu for a hero's horse (which is an intelligent follower) and Snake Fu for agents of C.O.I.L. It also goes into martial arts weapons, the types of characters that one would expect to find in a martial arts story, three adventures for differing levels of martial arts heroes and a super-villain group of martial artists for his fabled Shadowclan, which was described in passing in *Strike Force*, a book I reviewed some time ago.

Non-hero-gamers may want to look at this book for its coverage of different martial arts.

• *Mind Games* is an organization book from Scott Heine, who wrote *To Serve and Protect*, a product I gave a lukewarm review some time back. This book does not make the mistake of spending all its space describing a super-hero team (which is of limited use to the usual game-master and the reason for my less-than-enthusiastic review). Players who have been following the Hero Games products over the years have run across many mentions of an organization called PSI, the Parapsychological Sciences Institute. Many super-villains are described as "escaping from" this organization, agents are described in the *Gadgets* book, and many sins are laid at their door in passing. But until now there has not been a real description of who runs the show and how they operate.

In some ways the book is a disappointment. Rather than the semi-official organization with corrupt roots that has been implied, the group described here is a group of psionics who

are remnants of an already-exposed-and-ravaged PSI. Scott assumes that some hero group somewhere finally realized what scum PSI was and raided them, exposing them for the villains they were. What we have in this group are the refugees from that organization, a gang on the run.

But the book redeems itself by describing how to run a real psi-oriented campaign. Each of the members of PSI have only one mental power, but they are overwhelming with that power and they know how to work together (despite the well-described internal political tensions of the group). As Scott proposes, this supplement is the ideal starting place for a campaign that emphasizes psionics or that features a brand-new group of supers.

• *Invasions: Target Earth* is a sourcebook. This means it

should supply material for several different campaigns. So far, it is supplying material for two of mine.

I tend to play a higher-powered campaign than the *Champions* people like to shoot for, so the menaces in this book are somewhat under-powered for my liking, but that doesn't take too much work to fix. It is useful as a primer for a proper sort of invasion campaign, giving you all the necessary waypoints to hit to make sure that you have supplied a proper thrill for the players. The main invasion group described is very effective with a little enhancing, but two of the other invaders (The Swarm and The High Council) seem very under-powered for any super-hero

game. However, they would be great foes for a normal hero campaign, or for tucking into a *Star Hero* game.

What did I mean by *higher-powered campaign* up there? The *Champions* people officially like to encourage their players to use characters that are on a level with the *Champions* super-team described in the *Champions* rulebook. These are all characters who might, with a lot of effort, be able to put out a 60-point attack. I tend to run games in which 60 points is the starting point, and 75 is more than the norm. Also, the *Champion* super-team's members are slow; only one character has Speed 6. My groups tend to have Speed 6 as the norm, with several in excess and the rest at 5. This

means that I have to upgrade the villains. Fortunately, I've become pretty adept at that.

• The first *Champions* adventure published was *The Island of Dr. Destroyer*, a simple stop-the-villain-from-taking-over-the-world adventure. It featured Dr. Albert Zerstoiten, a Doctor Doom-like villain lifted from George MacDonald's *Guardians* campaign. The evil doctor was trying to take over the world with a mind-control satellite; the heroes had to stop the missile launch.

The most recent versions of the Doctor presented were in *Classic Enemies*, which ran two versions of the menace, one for normal-scale campaigns and one for higher-powered campaigns

(ROLE, Page 91)

Perez to sign 'Infinity Gauntlet'

Heroland Comics in Worth, Ill., will offer signed copies of *Infinity Gauntlet* #1 under an agreement with George Perez, owner Lee Tennant said.

"It's nice to see a professional like George get the recognition he deserves. Everyone likes reasonably priced autographed comics. We feel no one should pay a high price for signed, that

is why we are offering this book at such a low, low price. We expect this book to be among our best sellers for a long time to come.

"The copies will be autographed on the cover and stamped on the inside splash page. The book will sell for \$3 each plus postage, with 50¢ plus a portion of the retail price going

to combat Juvenile Diabetes. We will ship all copies at the same time so that everyone can be the first on their block to have a copy."

This offering can be ordered from Heroland Comics, 6963 W. 111th St., Worth, Ill. 60482, phone (708) 448-2937. All orders must be prepaid; charge cards will be accepted.

THE TASTE TEST

RECENTLY ANOTHER DEALER

ADVERTISED THAT HE WAS LOOKING TO BUY WHAT HE TERMED AS "CERTAIN EXAMPLES" OF COMIC BOOK AND COMIC STRIP ART AND THAT HE WOULD PAY WHAT SEEMS LIKE SOME FAIRLY OUTRAGEOUS PRICES FOR THEM. HOWEVER, HE WAS NOT SPECIFIC AT ALL AS TO WHAT THOSE CERTAIN EXAMPLES ARE. I MEAN SERIOUSLY FOLKS, DO YOU EXPECT THAT HE WOULD PAY \$10,000 FOR JUST ANY KIRBY COVER OR THAT HE WOULD PAY \$15,000 FOR A FLASH GORDON PAGE FROM 1940. OR EVEN THAT HE WOULD PAY \$2,500 FOR A PRINCE VALIANT FROM 1971.

I AM POSITIVE THAT THERE ARE KIRBY COVERS WORTH \$10,000 OR MORE, BUT DOES ANYONE HAVE THE COVER FOR FANTASTIC FOUR #1 FOR SALE OR CAPTAIN AMERICA #1? I DON'T THINK SO. BUT IF SOMEONE DOES, THESE COVERS ARE MOST DEFINITELY WORTH MORE THAN \$10,000 EACH TO ME. HAVE YOU EVER SEEN A JOE SHUSTER COVER? OR HOW ABOUT YELLOW KID SUNDAY PAGES.

SO WHAT SHOULD WE GET OUT OF ALL THIS? JUST THAT WITH SUCH A GENERAL STATEMENT AS "I WILL PAY \$10,000 FOR CERTAIN JACK KIRBY COVERS" YOU MUST ASK YOURSELF - DO I HAVE ANY OF THOSE "CERTAIN EXAMPLES"?

AS A COLLECTOR WHO HAS BEEN INVOLVED IN THIS FIELD FOR MORE THAN 25 YEARS, I HAVE BEEN TRYING TO MAINTAIN MY OWN COLLECTION OF ART AS WELL AS TRYING TO HELP YOU WITH YOUR COLLECTIONS. SOME SPECIFIC AREAS OF INTEREST TO ME THAT I HAVE CONCENTRATED ON ARE GOLD & SILVER AGE DC & MARVEL ART, ADVENTURE & HUMOR STRIPS FROM 1900-1980 & MAGAZINE / PULP PAINTINGS & ILLUSTRATION. THOUGH I HAVE

BEEN ABLE TO LOCATE A LARGE BODY OF ART I HAVE BEEN UNABLE TO LOCATE "CERTAIN EXAMPLES" TO FILL MY COLLECTION. FOR THESE "CERTAIN EXAMPLES" I WILL PAY A VERY DEAR PRICE, BUT RATHER THAN SAY THAT I'LL PAY \$30,000 FOR FLASH GORDON FROM 1935 & 1936 I WILL PINPOINT EXACTLY WHICH ONES I WILL PAY \$30,000 FOR. THIS WAY YOU DON'T HAVE TO CALL SO I CAN SAY "IT ISN'T THE ONE." IF YOU HAVE ANY OF THESE PIECES, THEY ARE THE ONES!



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ROLE
(From Page 90)

like my own.

Now we have *Day of the Destroyer*, the description of the next master plot of Doctor Destroyer. The master villain's plot is simple. The world's problems can be traced to a simple source. There are too many people in the world. Doctor Destroyer has a typical solution. He will broadcast an electromagnetic signal that will kill 90% of the population. Only those with the proper genetic material in their brains can survive (oh yes, and those who are hiding behind force fields or force walls) He will then have dominion of the pieces and most of the world under his thumb. The heroes have to stop him.

Finding him is a bit complex. Here's a hint: Until recently, author Scott Bennie lived in British Columbia. Of course, Destroyer has promised every other major super-villain group in the world that it will survive if it assists him, so the super-villains (including a fascinating group of international villains provided for this book) are doing their best to keep the heroes busy. If the heroes let the villains go loose, then there will be untold carnage, but they

might not get Dr. Destroyer. From such moral quandaries are great adventures made.

The Dr. Destroyer pictured in this adventure is purposely a sort of half-and-half version of the two doctors in *Classic Enemies*; tougher than the low-powered one and not as studly as the high-powered one.

The end game has several twists and turns. One player/gamemaster I've talked to says that it is too easy for the player heroes to bollix up the master plan. Not having run the adventure, I can't tell if she's wrong or not. In any case, the final plot twists should give the players lots to think about, particularly if Doctor Destroyer has been a major factor in their campaign.

• *The Invaders Are Digging* sports one of the more amusing "tribute covers" I've seen. The artists are Jackson Guice and Alfred Ramirez, and they do it in fine Marvel style. The cover is entirely appropriate considering the subject matter, an invasion of the surface world by subterranean creatures.

Centuries ago, an alien race attempted to emigrate from their dying world. Through misadventure they found themselves buried deep in the Earth and mutated into subterranean crea-

tures by the defective (thanks to a meteor strike) machinery of their spaceship. For centuries they have built up an impressive force of invaders and a group of superhumans to match the defenders of the surface. Now

they will move.

The author of this book is Scott Paul Maykrantz. Why is it that Hero Games attract authors named Scott?

The subterranean menace owes a lot to The Mole Man and

something to the Paranoia game from West End. Players of that game should think of the mind-controlling King Earthworm as The Computer and you will see what I mean. Remember, "the King is your friend."

Carnival of Souls

Cult horror film to be graphic album

After having been largely ignored for the last 30 years, Herk Harvey's 1962 psychodrama *Carnival of Souls* is getting a cult following. Within the last two years, *Carnival of Souls* has begun reappearing in horror film festivals, receiving rave reviews and the kind of playdates it never had when it was first released, and finally making its way onto authorized commercial videocassettes.

Now, Eternity Comics will bring the film to the printed page. Mike Price and Todd Camp will handle the adaptation.

"Todd and I were approached by a representative of Harvey," said writer and co-artist Price. "Once we took the project on, we found a receptive publisher in Malibu Graphics and Eternity Comics." *Carnival of Souls* involves young Mary Henry, the

sole survivor of a fatal drag race. Wanting to move on after the incident, Mary packs and moves to Utah to take a job as a church organist. She is continually haunted by a cadaverous-looking man that no one else ever sees.

Disturbed by his apparent invisibility to others and her sudden and strange fascination with an old, abandoned pavilion at the edge of town, Mary begins to doubt her sanity. Possessed by and obsessed with her evil-looking pursuer, fired from her job and suffering from spells of an inability to communicate with others, Mary braves the creepy attractions of the pavilion.

"Our version follows the film's restoration to its original form," Price said. "We have developed the book from both the finished film and its shooting script. This will be one of the few

movie-based comics that can stand as more than a souvenir of the film."

Carnival of Souls is the creation of industrial film maker Harvey. Made on a budget of \$30,000 and with a crew of six, *Carnival* was inspired by the ruins of the once-booming lake resort Saltair — the pavilion which obsesses Mary in the film. Harvey had been on his way home from Los Angeles when he came across the site. Discovering that it could be rented for \$50, Harvey had friend John Clifford write a feature that would involve the abandoned resort. Shooting began three weeks later.

Price and Camp previously worked together on *Shriek* for FantaCo and the newspaper strip *What Next?* In addition, the pair have collaborated on a variety of filmmaking projects.

Eternity's version of *Carnival of Souls* will be available in mid-August.

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ALABAMA

Jun 7-9 AL, Mobile. Moby-Con, Days Inn Airport, 3650 Airport Blvd. (I-65), Fri. 9am-6pm, Sat. 9am-6pm, Sun. 9am-5pm, T: 8ft., F: \$40., A: \$12.50 until May 20, \$15. at the door, \$6. for 1 day. Pro-Co, Christie Phillips-Nelson, PO Box 161257, Mobile, AL 36616. PH: 205-478-8180 (leave message).

Jun 14-16 AL, Dothan. BB Card, Coin & Comic Book Show, Wiregrass Commons Mall, 231 North, Fri. & Sat. 10am-9pm, Sun. 1pm-5pm, T: 30-8ft., F: \$75., A: free, Jim Land, 117 E. Broad St., Ozark, AL 36360. PH: 205-774-6699 or 774-4684 after 6pm.

Aug 3 AL, Huntsville. Comics & Cards Collector's Expo, Ramada Inn, 3502 S. Memorial Pkwy., 10am-5pm, T: 20-6ft., F: \$35., A: \$1. Dana Pinkard, 2549 Redmond Circle, Rome, GA 30161. PH: 404-235-2179 or 404-234-8210.

ALASKA

ARIZONA

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CALIFORNIA

Jun 7 CA, West Covina. Baseball Card & Comic Book Show, American Legion, 330 N. Azusa Ave., 5pm-10pm, T: 35, F: \$35., A: \$1. Tim Timora, 1939 Denison St., Pomona, CA 91766. PH: 714-622-1744.

Jun 15-16 CA, Fresno. Free-Con 12, Fresno County Plaza, 2220 Tulare Ave., 9am-7pm, T: 50, F: \$80., A: free, Phil Cable, 614 E. San Joaquin, Tulare, CA 93274. PH: 209-688-7160.

Jun 15-16 CA, San Mateo. Collectibles Convention, San Mateo Fairgrounds, South of Hwy. 92 & West of US 101, Sat. 10am-9pm, Sun. 11am-6pm, A: \$5. adults, \$3. seniors, kids under 17 \$3., preschoolers free, PMA, PH: 707-942-5079.

Jun 16 CA, San Jose. American Civic Auditorium, Corner of Park & Market, 11am-6pm, T: 100-8ft., F: \$65. for 1 or \$175. for 3, A: \$5. Dan Vado, A World of Fantasy, 983 S. Bascom Ave., San Jose, CA 95128. PH: 408-279-8070.

Jun 16 CA, Los Angeles. Los Angeles Comic Book & Science Fiction Convention, Shrine Expo Center, 700 W. 32nd St. Bruce Schwartz, 1802 W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Jun 23 CA, Mission Hills. San Fernando Valley Comic-Con #47, Mission Hills Inn, 10621 Sepulveda Blvd. (corner of Chatsworth St. & Sepulveda Blvd.), 10am-5pm, T: 8ft., F: \$40., A: \$2. PH: 818-363-3301.

Jun 23 CA, Sacramento. Sac-Con 27, Scottish Rite Temple, 6151 H St., 10am-5pm, T: \$0, F: \$50., A: \$3. Dan Houck, PO Box 221512, Sacramento, CA 95822. PH: 916-392-2467.

Jun 23 CA, Costa Mesa. Orange County Comic, Card & Science Fiction Show, Red Lion Hotel, 3050 Bristol St. (405 S. Exit Bristol), 10am-4pm, T: 125-8ft., F: \$55. & up, A: \$3. Done Right Productions, 21405 Brookhurst #343, Huntington Beach, CA 92646. PH: 714-645-6461.

Jun 23 CA, Los Angeles. Comic Book Convention, Airport Marina Hotel, 8601 Lincoln Blvd. Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

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EVENTS (From Page 91)

Jun 23 CA, Riverside. Comic Book & Sportscard Show, Raincross Square (Ben Lewis Hall), 3443 Orange St., 10am-5pm, T: 40, F: \$45, A: \$2, adults, \$1, kids, Mike Catalano, 3485 University Ave. PH: 714-684-8544.

Jun 29 CA, City of Industry. Saturday Super Show, Industry Hills Sheraton, One Industry Parkway (off Azusa, between the 10 & 60 Fwys.), 9am-3pm, T: 70-8ft., F: \$50, A: \$3, under 5 free, Hal Wamsley, 21600 Laurelrim Dr., #A, Diamond Bar, CA 91765. PH: 714-960-2043.

Jun 29 CA, Irvine. Comic-Con, Irvine Youth Services Center, 14301 Yale Ave., 10am-4pm, T: 30, F: \$20-\$30, A: free, Claude K. Ervin, 14301 Yale Ave., Irvine, CA 92714. PH: 714-724-6750.

Jun 30 CA, Stockton. Cosmic Heroe Con, Scottish Rite Temple, 33 West Alpine, 10:30am-5pm, T: 30, F: \$45, A: \$2.50, Bill Herrell, PO Box 663, Stockton, CA 95201. PH: 209-951-7128.

Jul 4-7 CA, San Diego. Comic-Con 22, Convention Center & Pan Pacific Hotel (C.S.F., Japanese animation, films & gaming), Memberships, \$30, adults, \$15, ages 7-16 until March 14, \$36, adults, \$18, ages 7-16 after March 14, kids under 7 free with adult, seniors over 60 are kids rate, San Diego Comic-Con, PO Box 128458, San Diego, CA 92112. PH: 619-491-2089.

Jul 5 CA, West Covina. Baseball Card & Comic Book Show, American Legion, 330 N. Azusa Ave., 5pm-10pm, T: 35, F: \$35, A: \$1, Tim Timora, 1939 Denison St., Pomona, CA 91766. PH: 714-622-1744.

Jul 7 CA, Los Angeles. Los Angeles Comic Book & Science Fiction Convention, Shrine Expo Center, 700 W. 32nd St. Bruce Schwartz, 1802 W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Jul 13 CA, Santa Barbara. Coins, Comics & Sportscards Convention, The Earl Warren Showgrounds, Hwy. 101 at Las Positas Rd., 10am-9pm, F: \$50, A: \$1, Big Promotions, PH: 800-247-0605 or 303-665-3949.

Jul 14 CA, Santa Rosa. Comics, Baseball & Hockey Card Show, El Rancho Tropicana, 2200 Santa Rosa Ave., 9am-5pm, T: 25, F: \$20, A: \$1, families free, Casey Lynch, PH: 415-697-5659.

Jul 14 CA, San Francisco. Comic Book Show, Holiday Inn Gateway, 1500 Van Ness Ave. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 908-788-6845.

Jul 21 CA, Los Angeles. Golden Apple Comics Show, 8934 W. Pico Blvd. 12noon-4pm, T: 14-8ft., F: \$20, A: free, Roger or Lesley, 8934 W. Pico Blvd., Los Angeles, CA 90035. PH: 213-274-2008.

Aug 2 CA, West Covina. Baseball Card & Comic Book Show, American Legion, 330 N. Azusa Ave., 5pm-10pm, T: 35, F: \$35, A: \$1, Tim Timora, 1939 Denison St., Pomona, CA 91766. PH: 714-622-1744.

Sep 28 CA, Stockton. Cosmic Heroe Con, Scottish Rite Temple, 33 West Alpine, 10:30am-5pm, T: 30, F: \$45, A: \$2, Bill Herrell, PO Box 663, Stockton, CA 95201. PH: 209-951-7128.

COLORADO

Jun 30 CO, Denver. Comic Book Convention, Holiday Inn, 170 at Chambers Rd. Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Aug 17-18 CO, Colorado Springs. Sportscards & Comics Show II, Rustic Hills Mall, Corner of Academy Blvd. & Palmer Park Blvd., Sat. 9am-6pm, Sun. 10am-5pm, T: 30-8ft., F: \$75, A: \$04, under age 10 free, Terry Donelson, 2355 Pinos Dr., Colorado Springs, CO 80915. PH: 719-597-0764.

Sep 28-29 CO, Aurora. Comics & Cards Show, Colorado Nat'l Guard Armory, 55 S. Potomac, 10am-4:30pm, T: 60, F: \$45, A: \$1, Bill Riley, 13672A East Alameda, Aurora, CO 80012. PH: 303-366-1946.

CONNECTICUT

Jun 22 CT, New Haven. Comic Book Convention, Park Plaza Hotel, 155 Temple St. Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Jun 30 CT, East Hartford. CT Comic Convention, Elks Hall, 148 Roberts St., 11am-5pm, T: 30, F: \$35, A: 99¢, Harold E. Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 203-289-1208 afternoons EST.

Jun 30 CT, Enfield. Collectcon #69, Harley Hotel, Exit 49 off I-91, 10am-4pm, T: 60, F: \$40, A: \$2, Dick Sikes, PO Box 3092, Springfield, MA 01101. PH: 413-781-1995.

Jun 30 CT, Mystic. Baseball Card & Comic Book Show, Ramada Inn, I-95, Exit 90, 9:30am-3:30pm, T: 35-8ft., F: \$40, A: 99¢, Debra Flentje, 4 Osprey Dr., Gales Ferry, CT 06335. PH: 203-464-0053.

Jun 30 CT, Norwalk. Comic Book Convention, Holiday Inn, 789 Connecticut Ave., Exit 13 off I-95, Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Jul 28 CT, East Hartford. CT Comic Convention, Elks Hall, 148 Roberts St., 11am-5pm, T: 30, F: \$35, A: 99¢, Harold E. Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 203-289-1208 afternoons EST.

Aug 4 CT, Enfield. Collectcon #70, Harley Hotel, Exit 49 off I-91, 10am-4pm, T: 60, F: \$40, A: \$2, Dick Sikes, PO Box 3092, Springfield, MA 01101. PH: 413-781-1995.

Aug 18 CT, Mystic. Baseball Card & Comic Book Show, Ramada Inn, I-95, Exit 90, 9:30am-3:30pm, T: 35-8ft., F: \$40, A: 99¢, Debra Flentje, 4 Osprey Dr., Gales Ferry, CT 06335. PH: 203-464-0053.

Aug 25 CT, East Hartford. CT Comic Convention, Elks Hall, 148 Roberts St., 11am-5pm, T: 30, F: \$35, A: 99¢, Harold E. Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 203-289-1208 afternoons EST.

Sep 7-8 CT, Hartford. Comic & Card Show, Civic Center, 1 Civic Center Plaza, Sat. 9am-5pm, Sun. 9am-4pm, T: 85, F: \$130, A: \$3, Zach Schenker, 23-22 Watkins Ave., Fair Lawn, NJ 07410. PH: 201-791-1675.

Sep 8 CT, West Haven. Comic Book & Baseball Card Show, K of C Hall, 263 Center St., 9:30am-3pm, T: 54, F: \$40, A: 99¢, Harold &

Hazel Finer, 83 April St., West Haven, CT 06516. PH: 203-933-3489.

Sep 29 CT, East Hartford. CT Comic Convention, Elks Hall, 148 Roberts St., 11am-5pm, T: 30, F: \$35, A: 99¢, Harold E. Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 203-289-1208 afternoons EST.

Sep 29 CT, Enfield. Collectibles Show, Harley Hotel, Exit 49 off I-91, 10am-4pm, T: 60-8ft., F: \$40, A: \$2, Dick Sikes, PO Box 3092, Springfield, MA 01101. PH: 413-781-1995.

DELAWARE

Jul 28 DE, Wilmington. Serendipity Show, Sheraton Inn, 4727 Concord Pike, 11am-4:30pm, T: 30, F: \$60, A: \$3, Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

WASHINGTON D.C.

Jun 8 DC, Washington. Jubilee Comic Book & Science Fiction Convention, Armory Place, 925 Wayne Ave., Silver Spring, MD, 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Jun 23 DC, Washington. Serendipity Comic Book Show, Holiday Inn, 8777 Georgia Ave., 11am-4:30pm, T: 30, F: \$60, A: \$3, Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

Aug 4 DC, Greater Washington. Serendipity Show, Holiday Inn-Silver Spring, 8777 Georgia Ave., 11am-4:30pm, T: 30, F: \$60, A: \$3, Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

FLORIDA

Jun 8 FL, Cape Coral. Baseball Card & Comic Book Show, Volunteer Firemans Hall, 1313 SE 47th Terrace, 9am-5pm, T: 45-8ft., F: \$50, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Jun 9 FL, Punta Gorda. Baseball Card & Comic Book Show, Memorial Auditorium & Civic Center, 75 Taylor St., 9am-7pm, T: 50, F: \$60, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Jun 15 FL, Ocala. Ocala Con, Holiday Inn West, State Rd. 40 & I-75, 9am-5pm, T: 40, F: \$40, for 1, \$25, ea. add'l, A: \$1, Ray Priender, 835 E. Silver Springs Blvd., Ocala, FL 32670. PH: 904-622-4983.

Jun 21-23 FL, Altamonte Springs. Florida's First Fantasy Fair, Hilton, Full Convention, \$28, two days, \$18, Sat., \$15, Sun. Admission to see comics guests and dealers room only, \$7, per day, doors open 10am, Joe Motes, PO Box 786, Hollywood, FL 33022.

Jun 22-23 FL, Naples. Baseball Card & Comic Book Show, Coastland Center Mall, 1900 N. Tamiami Trail, Exit 16 off I-75 to US 41 & Golden Gate Pkwy., Sat. 10am-9pm, Sun. 12noon-5pm, T: 60-8ft., F: \$100, for 1, \$175, for 2, \$250, for 3, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Jun 30 FL, North Fort Myers. Baseball Card & Comic Book Show, Robert E. Lee Best Western, 6611 US 41, 9am-5pm, T: 25-8ft., F: \$50, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Jul 7 FL, Naples. Baseball Card & Comic Book Show, Naples Moose Club, 5224 N. Tamiami Trail (Exit 16 off I-75 to US 41 & Pine Ridge Rd.), 9am-5pm, T: 50-6ft., F: \$50, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Jul 13-14 FL, Fort Myers. Baseball Card & Comic Book Show, Edison Mall, 4125 Cleveland Ave., Sat. 10am-9pm, Sun. 12noon-5pm, T: 60, F: \$100, for 1, \$175, for 2, \$250, for 3, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Aug 4 FL, Naples. Baseball Card & Comic Book Show, Naples Moose Club, 5224 N. Tamiami Trail (Exit 16 off I-75 to US 41 & Pine Ridge Rd.), 9am-5pm, T: 50-6ft., F: \$50, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Aug 24-25 FL, Port Charlotte. Baseball Card & Comic Book Show, Town Center Mall, Exit 31 off I-75, Sat. 10am-9pm, Sun. 12noon-5:30pm, T: 60-8ft., F: \$100, for 1, \$175, for 2, \$250, for 3, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Sep 8 FL, Naples. Baseball Card & Comic Book Show, Naples Moose Club, 5224 N. Tamiami Trail (Exit 16 off I-75 to US 41 & Pine Ridge Rd.), 9am-5pm, T: 50-6ft., F: \$50, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Sep 21-22 FL, Fort Myers. Baseball Card & Comic Book Show, Edison Mall, 4125 Cleveland Ave., Sat. 10am-9pm, Sun. 12noon-5pm, T: 60, F: \$100, for 1, \$175, for 2, \$250, for 3, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Sep 21-22 FL, Orlando. The 18th Annual Orlando Con '91, The Clairon, 9700 International Dr., A: \$6, for both days, \$4, for Sunday only, Jim Ivey, 561 Obispo Ave., Orlando, FL 32807.

Sep 28 FL, Orlando. Disneyana Show & Sale, Marriott World Center, T: 350, Gary Sohmers, Wex Rex Collectibles, PO Box 702, Hudson, MA 01749. PH: 508-568-0856.

Sep 28 FL, Orlando. Disneyana Show, Marriott World Center, PH: 617-229-2414 or 800-759-SHOW (outside Mass.).

GEORGIA

Jun 15 GA, Rome. Comics & Cards Collector's Expo, Civic Center, Turner-McCall Blvd., 10am-5pm, T: 20-8ft., F: \$40, A: \$1, Dana Pinkard, 2549 Redmond Circle, Rome, GA 30161. PH: 404-235-2179 or 404-234-8210.

Jul 12-14 GA, Atlanta. Comics Expo '91, Atlanta Hilton & Towers, Memberships \$22, through Mar 15, \$26, through Jun 15, \$30, at the door, Dragon Con '91, Box 47696, Atlanta, GA 30362. PH: 404-925-2813.

Jul 13 GA, Gainesville. Comics & Cards Collector's Expo, Holiday Inn, 726 Broad St., 10am-5pm, T: 20-6ft., F: \$35, A: \$1, Dana Pinkard, 2549 Redmond Circle, Rome, GA 30161. PH: 404-235-2179 or 404-234-8210.

(EVENTS, Page 93)

ATTENTION GOLDEN AND SILVER AGE DEALERS AND ENTHUSIASTS

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EVENTS

(From Page 92)

Jul 20 GA, Rome. Comics & Cards Collector's Expo, Days Inn, 840 Turner-McCall Blvd., 10am-4pm, T: 20-6ft., F: \$35., A: \$1. Dana Pinkard, 2549 Redmond Circle, Rome, GA 30161. PH: 404-235-2179 or 404-234-8210.

Jul 20 GA, Brunswick. Comic & Star Trek Show, Brunswick Mall, 4420 Altona Ave., 11am-4pm, T: 20, F: \$35., A: free. Gary C. Gay, Book Mine, 4420 Altona Ave. PH: 912-265-5317.

Jul 26-28 GA, Atlanta. The Atlanta Fantasy Fair, Hilton & Towers, The Atlanta Fantasy Fair, 4175 Eliza Ct., Lithonia, GA 30058. PH: 404-985-1230.

HAWAII

IDAHO

ILLINOIS

Jun 8-9 IL, Villa Park. Comic & Card Show, North Park Mall, 150 North Ave., Sat. 10am-6pm, Sun. 11am-5pm, T: 45, F: \$40., A: free. Craig Newberry, PH: 815-744-2352 eves.

Jun 8 IL, Countryside-LaGrange. Pinsky Card & Comic Book Extravaganza, William Tell Holiday Inn, 6201 Joliet Rd., 1/2 block west of LaGrange Rd. (Rt. 45), 10am-3pm, T: 45-8ft., F: \$29., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or PH: 708-309-8204 (general info).

Jun 8 IL, Crystal Lake. Pinsky Card & Comic Book Extravaganza, Holiday Inn, 800 S. Rt. 31 (at Three Oaks Rd.), 9am-2pm, T: 45-8ft., F: \$25., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 9 IL, Chicago. Comic Book Convention, Hyatt Regency, Woodfield Rd., Exit off Rt. 53, Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Jun 9 IL, North Aurora. Comic Book & Baseball Card Show, North Aurora Inn, 306 S. Lincolnway (East-West Toll Rd. I-88 & Rt. 31), 9am-3pm, T: 30-6ft., F: \$24.95, A: \$1. Paperback Peddler, 261 E. Indian Trail, Aurora, IL 60505. PH: 708-897-6622.

Jun 9 IL, Glen Ellyn. Pinsky Card & Comic Book Extravaganza, Glen Ellyn-Lombard Holiday Inn, 1250 E. Roosevelt Rd. (Rt. 38) at Finley Rd., 10am-3pm, T: 37-8ft., F: \$29., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 9 IL, South Beloit. Pinsky Card & Comic Book Extravaganza, Holiday Inn, Hwy. 51 & 75, just south of IL-WI state line, 10am-3pm, T: 30-8ft., F: \$25., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 11 IL, Gurnee-Waukegan. Pinsky Tuesday Night Card & Comic Extravaganza, Gurnee Holiday Inn, 6161 W. Grand Ave. (Rt. 132), 6pm-10pm, T: 20-8ft., F: \$20., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 15-16 IL, Westmont-Downers Grove. Arlington Sports Card, Comic & Autograph Show, Inland Illinois Expo Center, one-half mile west of Rt. 83, Sat. 10am-6pm, Sun. 10am-4pm, T: 150, F: \$150. for both days, A: \$2. per day. George Johnson, 1189 Regency Dr., Schaumburg, IL 60193. PH: 708-980-1975.

Jun 15 IL, Willowbrook-Hinsdale. Pinsky Card & Comic Book Extravaganza, Willowbrook Holiday Inn, 7800 S. Kingery Rd. (Rt. 83), 9am-2pm, T: 45-8ft., F: \$29., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 16 IL, Hillside. Comic Book & Baseball Card Show, Holiday Inn, (On I-290-Eisenhower Expy. between Wolf & Mannheim Rds., across from Hillside Shopping Center), 10am-3pm, A: \$1. Graham Crackers, 5 E. Chicago Ave., Naperville, IL 60540. PH: 708-355-4310. Graham Crackers, 5228 S. Main St., Downers Grove, IL 60515. PH: 708-852-1810.

Jun 16 IL, Springfield. Card & Comic Show, Prairie Capital Convention Center, 1 Convention Center Plaza (9th & Adams), 10am-4pm, T: 50, F: \$25, A: free. Gary, Strike Zone Promos., 4928 Redwood Lane, Granite City, IL 62040. PH: 618-931-7704.

Jun 16 IL, Crystal Lake. Pinsky Card & Comic Book Extravaganza, Holiday Inn, 800 S. Rt. 31 (at Three Oaks Rd.), 10am-3pm, T: 45-8ft., F: \$25., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 18 IL, Alsip. Pinsky Tuesday Night Card & Comic Extravaganza, Holiday Inn, 5000 W. 127th St., just west of Cicero Ave., Rt. 50 & I-294, 6pm-10pm, T: 20-8ft., F: \$20., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 19 IL, Countryside-LaGrange. Pinsky Wednesday Night Card & Comic Extravaganza, William Tell Holiday Inn, 6201 Joliet Rd., 1/2 block west of LaGrange Rd. (Rt. 45), 6pm-10pm, T: 20-8ft., F: \$20., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 20 IL, Willowbrook-Hinsdale. Pinsky Thursday Night Card & Comic Extravaganza, Willowbrook Holiday Inn, 7800 S. Kingery Rd. (Rt. 83) just north of I-55, 6pm-10pm, T: 20-8ft., F: \$20., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 22 IL, Crystal Lake. Pinsky Card & Comic Book Extravaganza, Holiday Inn, 800 S. Rt. 31 (at Three Oaks Rd.), 9am-2pm, T: 45-8ft., F: \$25., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 22 IL, Elk Grove. Coins, Comics, Sports Cards & Stamps Show, Al Hattendorf Center, 225 E. Elk Grove Blvd., 9am-4pm, T: 60-8ft., F: \$25., A: \$1. Sheila Ray, 499 W. Biesterfield Rd., Elk Grove Village, IL 60007. PH: 708-364-7224.

Jun 23 IL, Northbrook. Mid-American Comics, Cards & Collectibles Show, American Legion, 1435 Pfingsten, 10am-3pm, T: 40-8ft., F: \$35., A: free. Pam Collins, 1145 Shermer, Northbrook, IL 60062. PH: 708-564-3831.

Jun 23 IL, Carol Stream. Pinsky Card & Comic Book Extravaganza, Holiday Inn, 150 S. Gary Ave., just south of North Ave. (Rt. 64), 10am-3pm, T: 40-8ft., F: \$29., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 25 IL, Willowbrook-Hinsdale. Pinsky Tuesday Night Card & Comic Extravaganza, Willowbrook Holiday Inn, 7800 S. Kingery Rd. (Rt. 83) just north of I-55, 6pm-10pm, T: 20-8ft., F: \$20., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 27 IL, Crystal Lake. Pinsky Thursday Night Card & Comic Extravaganza, Holiday Inn, 800 S. Rt. 31 (at Three Oaks Rd.), 6pm-10pm, T: 20-8ft., F: \$15., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 28-30 IL, Rosemont. Chicago Comicon, Ramada O'Hare Hotel, Mannheim & Higgins Rds., Fri. 10am-6pm, Sat. & Sun. 10am-5pm, A: \$8. per day or \$15. all 3 days (before Jun. 1). Larry Charet, 1219 W. Devon Ave., Chicago, IL 60660. PH: 312-274-1832.

Jun 29 IL, Alsip. Pinsky Card & Comic Book Extravaganza, Holiday Inn, 5000 W. 127th St., just west of Cicero Ave., Rt. 50 & I-294, 10am-3pm, T: 30-8ft., F: \$35., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jun 30 IL, Moline. Baseball Card & Comic Book Show, Viking Club, 1450 41st St., 10am-4pm, T: 45, F: \$40. for 1, \$75. for 2, \$100. for 3, A: \$1. ABC Collectibles, 1149 6th Ave., Moline, IL 61265. PH: 309-797-7998.

Jun 30 IL, Countryside-LaGrange. Pinsky Card & Comic Book Extravaganza, William Tell Holiday Inn, 6201 Joliet Rd., 1/2 block west of LaGrange Rd. (Rt. 45), 10am-3pm, T: 45-8ft., F: \$29., A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (dealers) or 708-309-8204 (general info).

Jul 6 IL, Waukegan/Great Lakes. Comics & Cards Show, North Chicago Inn, 2315 Green Bay Rd., 10am-3pm, T: 30, F: \$25., A: \$1. James Libasci, PO Box 428, Zion, IL 60099. PH: 708-336-9963 after 4:30pm.

Jul 7 IL, Collinsville. Kahok Card & Comic Blowout, Quality Inn, Interstate 55-70 & Hwy. 157, 10am-5pm, T: 30, F: \$25., A: free. Gary, Strike Zone Promos., 4928 Redwood Ln., Granite City, IL 62040. PH: 618-931-7704.

Jul 14 IL, Joliet. Conquest Comic Book Show, K of C Hall, Rt. 52 (1.5 miles east of I-55), 10am-3pm, T: 35-8ft., F: \$30., A: \$1. Randy James, PO Box 98, Lockport, IL 60441. PH: 708-301-8593.

Jul 28 IL, Northbrook. Mid-American Comics, Cards & Collectibles Show, American Legion, 1435 Pfingsten, 10am-3pm, T: 40-8ft., F: \$35., A: free. Pam Collins, 1145 Shermer, Northbrook, IL 60062. PH: 708-564-3831.

Jul 28 IL, Lombard. Relax-A-Con's Backl Comic & Collectors Show, Veterans Mem. Hall, 635 N. Parker Dr. (come in Kramer off North Ave.-Rt. 64), 9am-3pm, T: 30-8ft., F: \$25., A: \$1. Mike Franklin, 527 Laurel, Elgin, IL 60120. PH: 708-888-1949.

Aug 3 IL, Waukegan/Great Lakes. Comics & Cards Show, North Chicago Inn, 2315 Green Bay Rd., 10am-3pm, T: 30, F: \$25., A: \$1. James Libasci, PO Box 428, Zion, IL 60099. PH: 708-336-9963 after 4:30pm.

Aug 4 IL, Moline. Baseball Card & Comic Book Show, Viking Club, 1450 41st St., 10am-4pm, T: 45, F: \$40. for 1, \$75. for 2, \$100. for 3, A: \$1. ABC Collectibles, 1149 6th Ave., Moline, IL 61265. PH: 309-797-7998.

Aug 4 IL, Collinsville. Kahok Card & Comic Blowout, Quality Inn, Interstate 55-70 & Hwy. 157, 10am-5pm, T: 30, F: \$25., A: free. Gary, Strike Zone Promos., 4928 Redwood Ln., Granite City, IL 62040. PH: 618-931-7704.

Aug 11 IL, Hillside. Comic Book & Baseball Card Show, Holiday Inn, (On I-290-Eisenhower Expy. between Wolf & Mannheim Rds., across from Hillside Shopping Center), 10am-3pm, A: \$1. Graham Crackers, 5 E. Chicago Ave., Naperville, IL 60540. PH: 708-355-4310. Graham Crackers, 5228 S. Main St., Downers Grove, IL 60515. PH: 708-852-1810.

Aug 17 IL, Elk Grove Village. Coins, Comics, Sports Cards & Stamps Show, Al Hattendorf Center, 225 E. Elk Grove Blvd., 9am-4pm, T: 60-8ft., F: \$25., A: \$1. Sheila Ray, 499 W. Biesterfield Rd., Elk Grove Village, IL 60007. PH: 708-364-7224.

Aug 25 IL, Northbrook. Mid-American Comics, Cards & Collectibles Show, American Legion, 1435 Pfingsten, 10am-3pm, T: 40-8ft., F: \$35., A: free. Pam Collins, 1145 Shermer, Northbrook, IL 60062. PH: 708-564-3831.

Aug 25 IL, Lombard. Relax-A-Con's Backl Comic & Collectors Show, Veterans Mem. Hall, 635 N. Parker Dr. (come in Kramer off North Ave.-Rt. 64), 9am-3pm, T: 30-8ft., F: \$25., A: \$1. Mike Franklin, 527 Laurel, Elgin, IL 60120. PH: 708-888-1949.

Sep 7 IL, Waukegan/Great Lakes. Comics & Cards Show, North Chicago Inn, 2315 Green Bay Rd., 10am-3pm, T: 30, F: \$25., A: \$1. James Libasci, PO Box 428, Zion, IL 60099. PH: 708-336-9963 after 4:30pm.

Sep 8 IL, Collinsville. Kahok Card & Comic Blowout, Quality Inn, Interstate 55-70 & Hwy. 157, 10am-5pm, T: 30, F: \$25., A: free. Gary, Strike Zone Promos., 4928 Redwood Ln., Granite City, IL 62040. PH: 618-931-7704.

Sep 15 IL, Hillside. Comic Book & Baseball Card Show, Holiday Inn, (On I-290-Eisenhower Expy. between Wolf & Mannheim Rds., across from Hillside Shopping Center), 10am-3pm, A: \$1. Graham Crackers, 5 E. Chicago Ave., Naperville, IL 60540. PH: 708-355-4310. Graham Crackers, 5228 S. Main St., Downers Grove, IL 60515. PH: 708-852-1810.

Sep 22 IL, Northbrook. Mid-American Comics, Cards & Collectibles Show, American Legion, 1435 Pfingsten, 10am-3pm, T: 40-8ft., F: \$35., A: free. Pam Collins, 1145 Shermer, Northbrook, IL 60062. PH: 708-564-3831.

Sep 22 IL, Joliet. Conquest Comic Book Show, K of C Hall, Rt. 52 (1.5 miles east of I-55), 10am-3pm, T: 35-8ft., F: \$30., A: \$1. Randy James, PO Box 98, Lockport, IL 60441. PH: 708-301-8593.

Sep 29 IL, Lombard. Relax-A-Con's Backl Comic & Collectors Show, Veterans Mem. Hall, 635 N. Parker Dr. (come in Kramer off North Ave.-Rt. 64), 9am-3pm, T: 30-8ft., F: \$25., A: \$1. Mike Franklin, 527 Laurel, Elgin, IL 60120. PH: 708-888-1949.

INDIANA

Jun 15-16 IN, Merrillville. Comic Book, Coin,

Stamp & Ballcard Show, Century Mall, US 30 at Broadway, Sat. 10am-9pm, Sun. 12noon-5pm, T: 50-60, F: \$70., A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 10am-midnight.

Jun 21-23 IN, Elkhart. Giant Collectibles Show, Concord Mall, US 33 East, Fri. 10am-9pm, Sat. 10am-9pm, Sun. 12noon-5pm, T: 100, F: \$60-\$65., A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 10am-midnight.

Jun 23 IN, Indianapolis. Comics Show, Holiday Inn-East, 6990 E. 21st St. (Shadeland I-70 Exit), T: 75, F: \$45., A: \$2. Ash Comics, Andy Holzman, 8088 Hoover Lane, Indianapolis, IN 46260. PH: 317-251-2339.

Jun 28 IN, Highland. Monthly Card & Comic Show, Wicker Park Social Center, Ridge Rd. at Indianapolis Blvd., 6pm-10pm, T: 20, F: \$20., A: \$1. Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH: 219-663-8561.

Jun 29-30 IN, Hammond. Comic Book, Coin, Stamp & Ballcard Show, Woodmar Mall, 6508 N. Indianapolis Blvd. (IN 152 & 165th St.), Sat. 10am-5:30pm, Sun. 11am-5pm, T: 34, F: \$70., A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 10am-midnight.

Jul 5 IN, Highland. Monthly Card & Comic Show, Wicker Park Social Center, Ridge Rd. at Indianapolis Blvd., 6pm-10pm, T: 20, F: \$20., A: \$1. Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH: 219-663-8561.

Jul 15-16 IN, South Bend. Comic Book, Coin, Stamp & Ballcard Show, North Village Mall, 52565 US Hwy. 31-33 North, Sat. 9am-9pm, Sun. 11am-5pm, T: 30-36, F: \$55., A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 10am-midnight.

Jul 20-21 IN, South Bend. Comic Book, Coin, Stamp & Ballcard Show, Scottsdale Mall, 1390 E. Ireland (4 blocks east of Bus. 31, corner of Ireland & Miami), Sat. 10am-9pm, Sun. 12noon-5pm, T: 48, F: \$70., A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 10am-midnight.

Jul 26 IN, Highland. Monthly Card & Comic Show, Wicker Park Social Center, Ridge Rd. at Indianapolis Blvd., 6pm-10pm, T: 20, F: \$20., A: \$1. Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH: 219-663-8561.

Aug 25 IN, Indianapolis. Comics Show, Holiday Inn-East, 6990 E. 21st St. (Shadeland I-70 Exit), T: 75, F: \$45., A: \$2. Ash Comics, Andy Holzman, 8088 Hoover Lane, Indianapolis, IN 46260. PH: 317-251-2339.

Aug 30 IN, Highland. Monthly Card & Comic Show, Wicker Park Social Center, Ridge Rd. at Indianapolis Blvd., 6pm-10pm, T: 20, F: \$20., A: \$1. Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH: 219-663-8561.

IOWA

Jun 9 IA, Dubuque. Baseball Card & Comic Book Show, Dubuque Inn, 3434 Dodge St. & Hwy. 20 West, 10am-4pm, T: 25, F: \$30. for 1, \$50. for 2, A: free. Stacey Craig, PH: 515-673-4087.

Jun 22-23 IA, Oskaloosa. Baseball Card & Comic Book Show, Penn Central Mall, Hwy. 92 West, T: 30-8ft., F: \$30. for 1, \$50. for 2. Stacey Craig, PH: 515-673-4087.

Jun 29-30 IA, Ottumwa. Baseball Card & Comic Book Show, Quincy Place Mall, Hwy. 34 West, mall hours, T: 30-8ft., F: \$35. for 1, \$60. for 2. Stacey Craig, PH: 515-673-4087.

Jul 21 IA, Burlington. Baseball Card & Comic Book Show, The Holiday Junction Hwy. 61 & 34, 10am-5pm, T: 32, F: \$20., A: \$0.6. Thomas M. Seibert, 425 S. Leebrick, Burlington, IA 52601. PH: 319-752-3853 12noon-9pm.

KANSAS

Sep 14 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50, F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS. PH: 316-665-0340.

KENTUCKY

Jun 22-23 KY, Louisville. Derby City Collectibles Show, Holiday Inn, 120 W. Bdw., Sat. 11am-7pm, Sun. 11am-5pm, T: 110, F: \$65. before May 1, \$75. thereafter. Bill Barton, c/o Dusty Corners, 3055 Breckinridge Lane, Louisville, KY 40220. PH: 502-459-3098 or 502-499-0121.

Jul 4-5 KY, Murray. Freedom Fest BB Card, Coin & Comic Book Show, Roy Stewart Stadium, 9am-10pm, T: 75-8ft., F: \$50., A: free. D & J Cards, PH: 502-753-5117.

Aug 3-4 KY, Louisville. Baseball Card & Comic Book Show, Bashford Manor Mall, Bardstown Rd., mall hours, T: 100, F: \$60., A: free. Dan Harrison, Potatoe Man's Ball Cards, PH: 502-368-1761.

Aug 31 KY, Hopkinsville. Baseball Card & Comic Book Show, Pennyrille Mall, 10am-5pm, T: 30, F: \$40., A: free. Herb McGrath, 1877A E. 9th St., Hopkinsville, KY 42240. PH: 502-886-6535.

Sep 29 KY, Lexington. Jubilee Comic Book & Science Fiction Convention, Holiday Inn, 1950 Newton Pike, RR 3, 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

LOUISIANA

Jun 21-23 LA, New Orleans. Science Fiction & Fantasy Festival, Clarion Hotel, 1500 Canal St., F: \$60., registration: \$12.50 until Jan. 1, 1991, \$15. until Apr. 1, 1991, \$20. until May 26, 1991, \$25. at the door. The New Orleans Science Fiction & Fantasy Festival, PO Box 791089, New Orleans, LA 70179. PH: 504-835-4314.

Jul 7 LA, Baton Rouge. Sports Cards & Comics Show, Holiday Inn South, Airline Hwy. & I-12, 10am-5pm, T: 34-6ft. & 8ft., F: \$40-\$50., A: \$1. Tony Barcellona, 22109 McHost Rd., Zachary, LA 70791. PH: 504-654-6228.

MAINE

Aug 11 ME, Bangor. Nostalgia-Con II, Civic Center, 100 Dutton St., 10am-5pm, T: 60, F: \$45., A: \$2.50. Mary Hilliard, 849 Stillwater Ave., Bangor, ME 04401. PH: 207-947-5802.

MARYLAND

Jun 8 MD, Silver Spring. Jubilee Comic Book & Science Fiction Convention, Armory Place, 925 Wayne Ave., 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Jun 16 MD, Greater Baltimore. Serendipity Show, Quality Inn-Towson, Baltimore Beltway Exit 265, 11am-4:30pm, T: 40, F: \$60., A: \$3. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

Jun 23 MD, Silver Spring. Serendipity Comic Book Show, Holiday Inn, 8777 Georgia Ave., 11am-4:30pm, T: 30, F: \$60., A: \$3. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

Jul 21 MD, Baltimore. Jubilee Comic Book & Science Fiction Convention, Days Hotel, I-83 Exit 17, 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Aug 10 MD, Silver Spring. Jubilee Comic Book & Science Fiction Convention, Armory Place, 925 Wayne Ave., 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Sep 15 MD, Baltimore. Jubilee Comic Book & Science Fiction Convention, Days Hotel, I-83 Exit 17, 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

MASSACHUSETTS

Jun 16 MA, Boston. Comic Book Convention, Park Plaza Hotel, 200 Stuart St. Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Jun 20-21 MA, Watertown. Collector Fest, Watertown Mall, 550 Arsenal St., mall hours, A: free. Bill Gouvalaris, Bill's Card Stop, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Jul 21 MA, Shrewsbury. Comic Book & Sports Card Show, Days Inn, Take Exit 23B

EVENTS

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19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.

Aug 10-11 MI, Flint. Mid-Michigan Megacon, IMA Sports Arena. 3501 Lapeer St., Sat. 10am-8pm, Sun. 11am-7pm. T: 375, F: \$175, for 1, \$150, for each add'l. A: \$10, a day or \$15, for weekend. Jason Moore, 6-5225 S. Saginaw, Flint, MI 48507. PH: 313-694-8388.

Aug 11 MI, Plainfield. Coin, Stamp, Baseball Card & Comic Book Show, Comfort Inn, US 131, T. 40, F: \$45, A: free. Robert Dierking, 324 S. Baker, Mishawaka, IN 46544.

Aug 11 MI, Royal Oak. Encore-Con Comic Book & Baseball Card Show, American Legion Hall, 1815 Rochester Rd. (corner of 12 Mile & Rochester Rd.), 10am-4pm, F: \$35, A: \$1.50. Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.

Sep 21 MI, Three Rivers. Coin, Stamp, Baseball Card & Comic Book Show, West Western Inn, US 131 & Broadway, T: 36-8ft., F: \$40, A: free. Robert Dierking, 324 Baker St., Mishawaka, IN 46544.

MINNESOTA

Jun 8 MN, Minneapolis. 2nd Annual Metro Sports Card & Comic Show, Eisenhower Community Center, 1001 W. Hwy. 7, 9am-5pm, T: 70, F: \$30-\$35, A: \$1. Robert Strauss, PH: 612-920-1999.

Jun 16 MN, Brainerd. Comic Book & Baseball Card Show, Holiday Inn, Hwy. 371 South, 9am-4:30pm, T: 25, F: \$30. Kevin J. Bergson, PH: 701-235-2562.

Jul 28 MN, Minneapolis. Comic Book Convention, Marriott Bloomington, 1-494 at Cedar Ave. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 908-788-6845.

Aug 11 MN, Brainerd. Comic Book & Baseball Card Show, Holiday Inn, Hwy. 371 South, 9am-4:30pm, T: 25, F: \$30. Kevin J. Bergson, PH: 701-235-2562.

Sep 21-22 MN, Bloomington. The 1991 Minnesota Comic Book Convention, Thunderbird Hotel, 2201 E. 78th St., Sat. 10am-5pm, Sun. 10am-4pm, F: \$125, A: \$6. Paul Ewert, PO Box 26748, St. Louis Park, MN 55426. PH: 612-879-4615.

MISSOURI

Jun 21-23 MO, Cape Girardeau. Continuum 91 Star Trek Convention, Holiday Inn, Rt. K & I-55. Janie McGaugh, 1617 Lyndhurst, Cape Girardeau, MO 63702. PH: 314-334-4386 after 5pm.

Jun 23 MO, St. Louis. Spector Comic Book Club Show, Kolping House, 4035 Keokuk, 11am-3:30pm, T: 75, F: \$20-\$23, A: \$1, adults, 50¢ kids. Anthony Gladish, 3917 Ohio, St. Louis, MO 63118. PH: 314-772-1548.

Jul 6 MO, Springfield. SportsCard & Comic Book Show, University Plaza Trade Center (lower level), 625 St. Louis, 8:30am-5pm, T: 50, F: \$35, A: \$1. Bill Hartley, Our Place Comic & Card Shop, 107 N. Main, Bolivar, MO 65613. PH: 417-833-2905 or 417-326-2901 afternoons.

Jul 21 MO, St. Louis. Comic Book Convention, Holiday Inn, Lindbergh Exit off I-70, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 908-788-6845.

Aug 4 MO, St. Louis. Spector Comic Book Club Show, Kolping House, 4035 Keokuk, 11am-3:30pm, T: 75, F: \$20-\$23, A: \$1, adults, 50¢ kids. Anthony Gladish, 3917 Ohio, St. Louis, MO 63118. PH: 314-772-1548.

Sep 8 MO, St. Louis. Spector Comic Book Club Show, Kolping House, 4035 Keokuk, 11am-3:30pm, T: 75, F: \$20-\$23, A: \$1, adults, 50¢ kids. Anthony Gladish, 3917 Ohio, St. Louis, MO 63118. PH: 314-772-1548.

MONTANA

NEBRASKA

NEVADA

NEW HAMPSHIRE

Jul 25-28 NH, Nashua. Collectors Show, Nashua Mall, Rt. 3, Exit 6. A: free. Joe Valardi, Box 742, Gardner, MA 01440. PH: 508-632-6479.

Jul 25-28 NH, Portsmouth-Newington. Collec-

tor Fest, Newington Mall, Jct. Rt. 1 & Spaulding Tpke. at Gosling Rd., regular mail hours, A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Aug 8-11 NH, Salem. Collector Fest, Rockingham Mall, Rt. 93, Exit 1 (Mass border) at Cluff's Crossing, regular mail hours, A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Aug 15-18 NH, Manchester-Bedford. Collector Fest, Bedford Mall, Rtes. 3 & 3A, regular mail hours, A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

NEW JERSEY

Jun 8 NJ, Elizabeth. Film Fest Movie, TV & Toymania Toy Show, Holiday Inn Jetport, Rt. 1 & 9 South, 10am-4pm, T: 200, A: \$5. George Downes, GA Corp, Box 572, Nutley, NJ 07110. PH: 201-661-3358.

Jun 9 NJ, Toms River. Collectors Showcase, Elks Post 1875, Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

Jun 12 NJ, Somerville. Collectibles Show, Holiday Inn, Rt. 22 East-off of 287, 5pm-10pm, T: 30-6ft., F: \$40, A: \$1.50. Bruce M. Weinstein, 62 Pear Tree Lane, Franklin Park, NJ 08823. PH: 908-821-1019.

Jun 15 NJ, Paramus. Comic Book Convention, Radisson Inn, 601 From Rd., Exit 165 off GSP, Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Jun 15 NJ, Manalapan. Comics & Card Show, Recreation Center, Freehold & Englishtown Rd., 10am-6pm, T: 30, F: \$35, A: free. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Jun 16 NJ, Mt. Laurel. Comic Book Convention, Budget Motor Lodge, Rt. 78 & Fellowship Rd. at Exit 4 off NJ Tpke. Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Jun 23 NJ, Toms River. Ocean County Comic Convention, K of C #4969, Tennyson & Whittier Aves., 10am-4:30pm, T: 30, F: \$40, A: \$1.50. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Jun 23 NJ, Wayne. Nostalgia & Collectibles Show, Company #1 Firehouse, Parish Dr., 8:30am-3:30pm, T: 60-12ft., F: \$25, A: free. Phil, PH: 201-596-5217.

Jun 27 NJ, Franklin Lakes. Thursday Night Show, VFW, Franklin & Pulis Aves., 5:30pm-9:30pm, T: 20, F: \$25, A: free. Greg, 34 Wilsey Sq., Ridgewood, NJ 07450. PH: 201-445-7280.

Jun 27 NJ, Somerset. Collectibles Show, Quality Inn at Somerset, 1850 Easton Ave., Exit 6-Rt. 287, 5pm-10pm, T: 30-6ft., F: \$40, for 1, \$75, for 2, A: \$1.50. Bruce M. Weinstein, 62 Pear Tree Lane, Franklin, NJ 08823. PH: 201-821-1019.

Jun 28 NJ, Franklin Lakes. Comic Book & Toy Auction, VFW, Franklin & Pulis Aves., Preview 6pm, Auction 7:30pm. Dollars & Sense, 34 Wilsey Sq., Ridgewood, NJ 07450. PH: 201-445-7280.

Jun 29-30 NJ, Wayne. New Jersey Comic & Card Expo, Wayne Hills Mall, Hamburg Turnpike & Berdan Ave., Sat. 10am-9pm, Sun. 12noon-5pm, T: 35, F: \$125, A: free. Charles Spitalnic, Box 474, Deer Park, NY 11729. PH: 516-242-0555.

Jun 29 NJ, East Rutherford. Open Air Collectors Fair, Meadowlands Arena Parking Lot, Marc Zakarin, PH: 212-777-7090 or 516-385-1306.

Jun 30 NJ, Bayville. Comic Book & Baseball Card Show, First Aid Squad Bldg. Rt. 9 & Station Rd., 10am-4pm, A: \$1.50. PH: 908-269-3107.

Jun 30 NJ, South Plainfield. World of Cards & Comics Convention, Holiday Inn, 4701 Stetson Rd., T: 45-6ft. & 8ft., F: \$39, A: \$1.50. Tony T.J. Grimando, PO Box 23, Dunellen, NJ 08812. PH: 908-968-3886.

Jun 30 NJ, Robbinsville. Central NJ Baseball Card & Comic Book Show, Washington Twp. Fire Dept. Rt. 130, 9:30am-3:30pm, T: 42, A: \$2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Jul 7 NJ, Hazlet. Collectors Showcase, Ramada Inn, Rt. 35 South GSP Exit 117, 9:30am-3:30pm, T: 40-8ft., F: \$50, A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

Jul 7 NJ, Springfield. Baseball Card & Comic Book Show, Holiday Inn, 304 Rt. 22 West, 4 miles off GSP, Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Jul 10 NJ, Somerville. Collectibles Show, Holiday Inn, Rt. 22 East-off of 287, 5pm-10pm, T: 30-6ft., F: \$40, A: \$1.50. Bruce M. Weinstein, 62 Pear Tree Lane, Franklin Park, NJ 08823. PH: 908-821-1019.

Jul 13 NJ, Union. Sports Cards & Non-Sports Cards Show, Boys & Girls Club, 1050 Jeanette Ave. (GSP to Exit 141 or Vaux Hall Rd. West, 1 mile), 9:30am-3:30pm, T: 40-8ft., F: \$45, A: \$2. Collectors Showcase, Mike Grecco, Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632. Bob Giberna, Box 984, Belle Mead, NJ 08502. PH: 201-874-4837.

Jul 13 NJ, Tinton Falls. Monmouth Co. Comics Convention, Tinton Falls Hotel, Garden State Pkwy., Exit 105, 9:30am-4:30pm, T: 30, F: \$40, A: \$1.50. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Jul 13 NJ, Paramus. Comic Book Convention, Radisson Inn, 601 From Rd., Exit 165 off GS Pkwy. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 908-788-6845.

Jul 20 NJ, Metuchen. Comic Book, Baseball Card, Non-Sport Card, Toys & Collectibles Show, K of C Hall, Patrick St., T: 20-8ft., F: \$40, A: \$1. East Coast Promotions, PO Box 95, Woodbridge, NJ 07095. PH: 201-855-5852.

Jul 20 NJ, Hillsborough. World of Cards & Comics Convention, Hillsborough Fire Co. #2, 375 Rt. 206, 10am-4pm, T: 45-8ft., F: \$43, A: \$1.50. Tony T.J. Grimando, PO Box 23, Dunellen, NJ 08812. PH: 908-968-3886.

Jul 21 NJ, Toms River. Ocean County Comic Convention, K of C #4969, Tennyson & Whittier Aves., 10am-4:30pm, T: 30, F: \$40, A: \$1.50. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Jul 21 NJ, Wayne. Comic Book Show, Fairfield Ramada Inn, Rt. 46W (1/4 mile from Willowbrook), Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 908-788-6845.

Jul 25 NJ, Somerset. Collectibles Show, Quality Inn at Somerset, 1850 Easton Ave., Exit 6-Rt.

287, 5pm-10pm, T: 30-6ft., F: \$40, for 1, \$75, for 2, A: \$1.50. Bruce M. Weinstein, 62 Pear Tree Lane, Franklin, NJ 08823. PH: 201-821-1019.

Jul 28 NJ, Bayville. Comic Book & Baseball Card Show, First Aid Squad Bldg. Rt. 9 & Station Rd., 10am-4pm, A: \$1.50. PH: 908-269-3107.

Jul 28 NJ, Mt. Laurel. Comic Book Show, Budget Motor Lodge, Rt. 73 & Fellowship Rd. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 908-788-6845.

Aug 4 NJ, Hazlet. Collectors Showcase, Ramada Inn, Rt. 35 South GSP Exit 117, 9:30am-3:30pm, T: 40-8ft., F: \$50, A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

Aug 4 NJ, Springfield. Baseball Card & Comic Book Show, Holiday Inn, 304 Rt. 22 West, 4 miles off GSP, Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Aug 4 NJ, Seaside Heights. Jersey Shore Comics & Cards Show, American Legion Post #351, Carteret Ave. at Bay Blvd., 10am-5pm, T: 36, F: \$40, A: \$2. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Aug 11 NJ, Toms River. Collectors Showcase, Elks Post 1875, Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

Aug 11 NJ, Tinton Falls. Monmouth Co. Comics Convention, Tinton Falls Hotel, Garden State Pkwy., Exit 105, 9:30am-4:30pm, T: 30, F: \$40, A: \$1.50. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Aug 14 NJ, Somerville. Collectibles Show, Holiday Inn, Rt. 22 East-off of 287, 5pm-10pm, T: 30-6ft., F: \$40, A: \$1.50. Bruce M. Weinstein, 62 Pear Tree Lane, Franklin, NJ 08823. PH: 201-821-1019.

Aug 18 NJ, South Plainfield. World of Cards & Comics Convention, Holiday Inn, 4701 Stetson Rd., 10am-4pm, T: 45-6ft. & 8ft., F: \$39, A: \$43, A: \$1.50. Tony T.J. Grimando, PO Box 23, Dunellen, NJ 08812. PH: 908-968-3886.

Aug 22 NJ, Somerset. Collectibles Show, Quality Inn at Somerset, 1850 Easton Ave., Exit 6-Rt. 287, 5pm-10pm, T: 30-6ft., F: \$40, for 1, \$75, for 2, A: \$1.50. Bruce M. Weinstein, 62 Pear Tree Lane, Franklin, NJ 08823. PH: 201-821-1019.

Aug 24 NJ, Bordentown. Showplace for Collectors Show, Holiday Inn, Rt. 206-North of NJ Tpke., Exit 7, 10am-5pm, T: 30, F: \$35, A: \$2. Ruth Campbell, PO Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Aug 25 NJ, Bayville. Comic Book & Baseball Card Show, First Aid Squad Bldg. Rt. 9 & Station Rd., 10am-4pm, A: \$1.50. PH: 908-269-3107.

Sep 1 NJ, Tinton Falls. Monmouth Co. Comics Convention, Tinton Falls Hotel, Garden State Pkwy., Exit 105, 9:30am-4:30pm, T: 30, F: \$40, A: \$1.50. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Sep 7 NJ, Metuchen. Comic Book, Baseball Card, Non-Sport Card, Toys & Collectibles Show, K of C Hall, Patrick St., T: 20-8ft., F: \$40, A: \$1. East Coast Promotions, PO Box 95, Woodbridge, NJ 07095. PH: 201-855-5852.

Sep 8 NJ, Springfield. Baseball Card & Comic Book Show, Holiday Inn, 304 Rt. 22 West, 4 miles off GSP, Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Sep 8 NJ, Toms River. BB Card & Comic Book Show, K of C Hall, Rt. 37 East to Corner of Tennyson & Whittier, 10am-4:30pm, T: 30-8ft., F: \$40, A: \$1.50. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Sep 11 NJ, Somerville. Collectibles Show, Holiday Inn, Rt. 22 East-off of 287, 5pm-10pm, T: 30-6ft., F: \$40, A: \$1.50. Bruce M. Weinstein, 62 Pear Tree Lane, Franklin Park, NJ 08823. PH: 201-821-1019.

Sep 21 NJ, New Brunswick. Baseball Card & Comic Book Show, Hyatt Regency, Two Albany St. Great Eastern Conventions, Frederic Greenberg, Box 25A, RD 1, Ringoes, NJ 08551. PH: 201-788-6845.

Sep 26 NJ, Somerset. Collectibles Show, Quality Inn at Somerset, 1850 Easton Ave., Exit 6-Rt. 287, 5pm-10pm, T: 30-6ft., F: \$40, for 1, \$75, for 2, A: \$1.50. Bruce M. Weinstein, 62 Pear Tree Lane, Franklin, NJ 08823. PH: 201-821-1019.

Sep 28 NJ, Union. Sports Cards & Non-Sports Cards Show, Boys & Girls Club, 1050 Jeanette Ave. (GSP to Exit 141 or Vaux Hall Rd. West, 1 mile), 9:30am-3:30pm, T: 40-8ft., F: \$45, A: \$2. Collectors Showcase, Mike Grecco, Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632. Bob Giberna, Box 984, Belle Mead, NJ 08502. PH: 201-874-4837.

Sep 28-29 NJ, Wayne. New Jersey Comic & Card Expo, Wayne Hills Mall, Hamburg Turnpike & Berdan Ave., Sat. 10am-9pm, Sun. 12noon-5pm, T: 35, F: \$125, A: free. Charles Spitalnic, Box 474, Deer Park, NY 11729. PH: 516-242-0555.

Sep 29 NJ, Bayville. Comic Book & Baseball Card Show, First Aid Squad Bldg. Rt. 9 & Station Rd., 10am-4pm, A: \$1.50. PH: 908-269-3107.

Sep 1 NJ, Tinton Falls. Monmouth Co. Comics Convention, Tinton Falls Hotel, Garden State Pkwy., Exit 105, 9:30am-4:30pm, T: 30, F: \$40, A: \$1.50. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Sep 7 NJ, Metuchen. Comic Book, Baseball Card, Non-Sport Card, Toys & Collectibles Show, K of C Hall, Patrick St., T: 20-8ft., F: \$40, A: \$1. East Coast Promotions, PO Box 95, Woodbridge, NJ 07095. PH: 201-855-5852.

Sep 8 NJ, Springfield. Baseball Card & Comic Book Show, Holiday Inn, 304 Rt. 22 West, 4 miles off GSP, Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Sep 8 NJ, Toms River. BB Card & Comic Book Show, K of C Hall, Rt. 37 East to Corner of Tennyson & Whittier, 10am-4:30pm, T: 30-8ft., F: \$40, A: \$1.50. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Sep 11 NJ, Somerville. Collectibles Show, Holiday Inn, Rt. 22 East-off of 287, 5pm-10pm, T: 30-6ft., F: \$40, A: \$1.50. Bruce M. Weinstein, 62 Pear Tree Lane, Franklin Park, NJ 08823. PH: 201-821-1019.

Sep 21 NJ, New Brunswick. Baseball Card & Comic Book Show, Hyatt Regency, Two Albany St. Great Eastern Conventions, Frederic Greenberg, Box 25A, RD 1, Ringoes, NJ 08551. PH: 201-788-6845.

Sep 26 NJ, Somerset. Collectibles Show, Quality Inn at Somerset, 1850 Easton Ave., Exit 6-Rt. 287, 5pm-10pm, T: 30-6ft., F: \$40, for 1, \$75, for 2, A: \$1.50. Bruce M. Weinstein, 62 Pear Tree Lane, Franklin, NJ 08823. PH: 201-821-1019.

Sep 28 NJ, Union. Sports Cards & Non-Sports Cards Show, Boys & Girls Club, 1050 Jeanette Ave. (GSP to Exit 141 or Vaux Hall Rd. West, 1 mile), 9:30am-3:30pm, T: 40-8ft., F: \$45, A: \$2. Collectors Showcase, Mike Grecco, Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632. Bob Giberna, Box 984, Belle Mead, NJ 08502. PH: 201-874-4837.

Sep 28-29 NJ, Wayne. New Jersey Comic & Card Expo, Wayne Hills Mall, Hamburg Turnpike & Berdan Ave., Sat. 10am-9pm, Sun. 12noon-5pm, T: 35, F: \$125, A: free. Charles Spitalnic, Box 474, Deer Park, NY 11729. PH: 516-242-0555.

Sep 29 NJ, Bayville. Comic Book & Baseball Card Show, First Aid Squad Bldg. Rt. 9 & Station Rd., 10am-4pm, A: \$1.50. PH: 908-269-3107.

NEW MEXICO

Jun 29-30 NM, Albuquerque. Nostalgia Con '91 Comic Convention, Howard Johnson Plaza Hotel, 6000 Pan American Fwy. NE, 10am-7pm, T: 41, F: \$65, A: \$4. Roy & Dann Thomas, 9617 Menaul NE, Albuquerque, NM 87112. PH: 505-293-3065.

Aug 23-25 NM, Albuquerque. Bubonicon 23-A Science Fiction & Fantasy Con, Four Seasons Inn, 2500 Carlisle (I-40 & Carlisle). Membership rates: \$18, until May 31, \$20, from June 1 until Aug. 5, \$23, at the door, F: \$35, with 1 membership, \$50, with 2, NMFS Conference, PO Box 37257, Albuquerque, NM 87176. PH: 505-266-8905.

NEW YORK

Jun 7-9 NY, Staten Island. Triple Play Baseball, Sport Memorabilia & Comic Book Show, Staten Island Mall, 2655 Richmond Ave., Fri. & Sat. 10am-9:30pm, Sun. 11am-6pm, T: 60-8ft., F: \$250, A: free. F & B Sports Cards, Inc., 482 Retford Ave., Staten Island, NY 10312. George Rador, PH: 718-667-9588 or Fred Parascandolo, PH: 718-967-9172.

Jun 7-9 NY, New York. Fred Greenberg's Comic Book Marketplace-Special Edition, Hotel

Pennsylvania, 33rd St. & 7th Ave. Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Jun 8 NY, Ridgewood (Queens). Baseball Card & Comic Book Show, Joseph P. Garity Post 562, 776 Fairview Ave., 9:30am-3:30pm, T: 30-8ft., F: \$40, A: free. Marty Margulis, 303 Harrison Ave., Massapequa, NY 11703. PH: 516-795-4628.

Jun 9 NY, Brooklyn. Collectibles Show, Golden Gate Inn, Knapp St.-Belt Pkwy. (Exit 9), 9am-4pm, T: 60, A: free. Harry Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.

Jun 9 NY, Long Island (Hempstead). Island Nostalgia All Card & Comic Book Show, Holiday Inn, Off LIE, Exit 55, A: 75¢, Dennis, PH: 516-724-7422 daily or 516-234-3030 ext. 450 day of show only.

Jun 9 NY, Jamaica. "It's Outta This World! A Space, Fantasy, Science Fiction, Monster & Other Character Toy Show, JFK Plaza Hotel, 135-30 140th St., 10am-3pm, F: \$40, for 1, \$70, for 2, \$100, for 3, A: \$4, adults, kids under 12 free with adult. Eric J. Reinikka, PO Box 198, Queens, NY 11417. PH: 718-835-9764 after 6pm Mon-Fri.

Jun 13 NY, Staten Island (Richmondtown). Baseball-Sport Card & Comic Book Show, The Columbian Hall, 397 Clarke Ave., 5:30pm-10pm, T: 20-8ft., F: \$40, A: \$1. Fred, PH: 718-967-9172 or George, PH: 718-667-9588.

Jun 14 NY, Middletown. Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East, 6pm-10pm, T: 23, F: \$75, A: free. F & M Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940. PH: 914-344-2055.

Jun 16 NY, Fredonia. Western NY Comic Book, Baseball Card, Toy, Record & Collectibles Show, Masonic Lodge, 321 E. Main St., 10am-3pm, T: 20, F: \$25, A: free. Perry Albert, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913.

Jun 22 NY, Manhattan. Baseball Card & Comic Book Show, 323 E. 91 St. (between First & Second Aves.), 10am-4pm, T: 30-6ft., F: \$25, A: \$1, adults, 50¢ kids. Kevin Mullarkey, 323 E. 91 St., New York, NY 10128. PH: 212-289-6730.

Jun 23 NY, Brooklyn. Collectibles Show, Golden Gate Inn, Knapp St.-Belt Pkwy. (Exit 9), 9am-4pm, T: 60, A: free. Harry Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.

Jun 23 NY, Ozone Park, Queens. Cards & Comics Show, Webster Hall, Amer. Legion, 107-10 Rockaway Blvd., 10am-4pm, T: 35-8ft., F: \$35, A: \$1. Joseph Caruana, 114-32 150th Ave., South Ozone Park, NY 11420. PH: 718-845-7240.

Jun 23 NY, Staten Island. Sports Cards & Non-Sports Cards Show, Labett Post, 390 Hylan Blvd. (Staten Island Expy. to Hylan Blvd. Exit), 9:30am-3:30pm, T: 45-6ft., F: \$45, A: \$2. Collectors Showcase, Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632. Bob Giberna, PO Box 984, Belle Mead, NJ 08502. PH: 201-874-4837.

Jun 28 NY, Middletown. Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East, 6pm-10pm, T: 23, F: \$75, A: free. F & M Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940. PH: 914-344-2055.

Jun 29 NY, Huntington. Comic Book Convention, Hilton, Rt. 110 at 598 Broad Hollow Rd. Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Jun 30 NY, Farmingdale (L.I.). Comic Book, BB Card & Toy Show, Masonic Temple, 197 Hempstead Tpke. (Rt. 24) between Rt. 135 & Rt. 110, 10am-4pm, T: 35, A: free. Ray Weiss, PO Box 827, Amityville, NY 11701. PH: 516-669-4332.

Jul 7 NY, East Meadow. The Original LI Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn, 1650 Hempstead Tpke., 10am-4pm, A: free. Starwind Comics, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913 or 516-794-2100 day of show.

Jul 7 NY, Brooklyn. First Class Cards & Comics Show, Loyal Order of Moose, 7711 18th Ave., 10am-4pm, T: 35, F: \$40, A: free. Jack DiFilippo, 2454 83rd, Brooklyn, NY 11214. PH: 718-946-8636.

Jul 11 NY, Staten Island (Richmondtown). Baseball-Sport Card & Comic Book Show, The Columbian Hall, 397 Clarke Ave., 5:30pm-10pm, T: 20-8ft., F: \$40, A: \$1. Fred, PH: 718-967-9172 or George, PH: 718-667-9588.

Jul 12 NY, Middletown. Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East, 6pm-10pm, T: 23, F: \$75, A: free. F & M Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940. PH: 914-344-2055.

Jul 13 NY, Hempstead. LI Nostalgia Convention, West Western Convention Center, Hempstead Tpke., 10am-5pm, T: 60, A: \$3. George Downes, GA Corp, Box 572, Nutley, NJ 07110. PH: 201-661-3358.

Jul 13 NY, Kingston. MRC Comics Con, Ramada Inn, NYS Thruway, Exit 19 & Rt. 28, 10am-4pm, T: 35, F: \$45, A: \$1. MRC Comics, RD #2, Box 150A, Averill Park, NY 12018. PH: 518-283-5306.

Jul 13 NY, Monticello. Comic Book & BB Card Show, Jamesway Dept. Store, Rt. 42, 10am-6pm, T: 20, F: \$45, A: free. Joe Diaco, Shop Rite Plaza Mall, Monticello, NY 12701. PH: 914-794-2299.

Jul 14 NY, Staten Island. Sports Cards & Non-Sports Cards Show, Labett Post, 390 Hylan Blvd. (Staten Island Expy. to Hylan Blvd. Exit), 9:30am-3:30pm, T: 45-6ft., F: \$45, A: \$2. Collectors Showcase, Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632. Bob Giberna, PO Box 984, Belle Mead, NJ 08502. PH: 201-874-4837.

Jul 14 NY, New York. Fred Greenberg's Comic Book Marketplace, Hotel Pennsylvania (formerly The Penta Hotel), 7th Ave. & 34th St. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 908-788-6845.

Jul 14 NY, Port Jervis. Comic Book & BB Card Show, Jamesway Dept. Store, Tri-State Mall, Rt. 23, 10am-6pm, T: 20, F: \$45, A: free. Joe Diaco, Shop Rite Plaza Mall, Monticello, NY 12701. PH: 914-794-2299.

Jul 20 NY, Middletown. Comic Book, Baseball Card & Record Expy, Holiday Inn, Middletown Rd., 10am-5pm, T: 75-8ft., F: \$45, A: \$2. Joseph Kramar, SR 197, Dingmans Ferry, PA 18328. PH: 717-828-7722.

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SILVER AGE

EVENTS

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Jul 21 NY, Fredonia. Western NY Comic Book, Baseball Card, Toy, Record & Collectibles Show, Masonic Lodge, 321 E. Main St., 10am-3pm, T: 20, F: \$25, A: free. Perry Albert, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913.

Jul 21 NY, Flushing. All Star Promotions Monthly Comic & Card Show, Jewish Center, 43-00 171st & Northern Blvd., 9am-5pm, T: 60-6ft, 8ft, F: \$32.50-40, A: \$1, or 50¢ with listing. Matthew T. DeRoma, 165-03 32 Ave., Flushing, NY 11358. PH: 718-463-6540.

Jul 21 NY, Long Island (Hauppauge). Island Nostalgia All Card & Comic Book Show, Holiday Inn, Off IIE, Exit 55, A: 75¢, Dennis, PH: 516-724-7422 daily or 516-234-3030 ext. 450 day of show only.

Jul 26 NY, Middletown. Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East, 6pm-10pm, T: 23, F: \$75, A: free. F & M Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940. PH: 914-344-2055.

Jul 27 NY, Bay Ridge. Baseball Card & Comic Book Show, Masonic Club, 7604 4th Ave. (at 76th St.), 10am-4pm, T: 20-8ft, F: \$50, A: \$1. Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172.

Jul 28 NY, Ozone Park. Queens Cards & Comics Show, Webster Hall, Amer. Legion, 107-10 Rockaway Blvd., 10am-4pm, T: 35-8ft, F: \$35, A: \$1. Joseph Caruana, 114-32 150th Ave., South Ozone Park, NY 11420. PH: 718-845-7240.

Aug 4 NY, East Meadow. The Original LI Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn, 1650 Hempstead Tpke., 10am-4pm, A: free. Starwind Comics, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913 or 516-794-2100 day of show.

Aug 4 NY, Brooklyn. First Class Cards & Comics Show, Loyal Order of Moose, 7711 18th Ave., 10am-4pm, T: 35, F: \$40, A: free. Jack DiFilippo, 2454 83rd, Brooklyn, NY 11214. PH: 718-946-8636.

Aug 9-11 NY, Horseheads. Comic Book & Sports Card Show, Arnot Mall, Exit 50, off Rt. 17 (Big Flats), mall hours, T: 65, F: call for info, A: free. Stormin' Promotions, Norm Jackson, 26 Willow St., Johnson City, NY 13790. PH: 607-797-3213.

Aug 9 NY, Middletown. Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East, 6pm-10pm, T: 23, F: \$75, A: free. F & M Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940. PH: 914-344-2055.

Aug 11 NY, Saratoga. MRC Comics & Science Fiction Convention, Holiday Inn, Broadway & Circular Sts., 10am-5pm, T: 42-6ft, F: \$45, A: \$3. MRC Comics, RD #2, Box 150A, Averill Park, NY 12018. PH: 518-283-5306.

Aug 15 NY, Staten Island (Richmond Town). Baseball-Sport Card & Comic Book Show, The Columbian, Hall, 397 Clarke Ave., 5:30pm-10pm, T: 20-8ft, F: \$40, A: \$1. Fred, PH: 718-967-9172 or George, PH: 718-667-9588.

Aug 17 NY, Bay Ridge. Baseball Card & Comic Book Show, Masonic Club, 7604 4th Ave. (at 76th St.), 10am-4pm, T: 20-8ft, F: \$50, A: \$1. Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172.

Aug 18 NY, Fredonia. Western NY Comic Book, Baseball Card, Toy, Record & Collectibles Show, Masonic Lodge, 321 E. Main St., 10am-3pm, T: 20, F: \$25, A: free. Perry Albert, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913.

Aug 18 NY, Flushing. All Star Promotions Monthly Comic & Card Show, Jewish Center, 43-00 171st & Northern Blvd., 9am-5pm, T: 60-6ft, 8ft, F: \$32.50-40, A: \$1, or 50¢ with listing. Matthew T. DeRoma, 165-03 32 Ave., Flushing, NY 11358. PH: 718-463-6540.

Aug 23 NY, Middletown. Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East, 6pm-10pm, T: 23, F: \$75, A: free. F & M Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940. PH: 914-344-2055.

Aug 25 NY, Long Island (Hauppauge). Island Nostalgia All Card & Comic Book Show, Holiday Inn, Off IIE, Exit 55, A: 75¢, Dennis, PH: 516-724-7422 daily or 516-234-3030 ext. 450 day of show only.

Sep 1 NY, East Meadow. The Original LI Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn, 1650 Hempstead Tpke., 10am-4pm, A: free. Starwind Comics, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913 or 516-794-2100 day of show.

Sep 6 NY, Middletown. Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East, 6pm-10pm, T: 23, F: \$75, A: free. F & M Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940. PH: 914-344-2055.

Sep 8 NY, Rockville Centre. LI Comic Book & Collectors Market Convention, Holiday Inn, 173 Sunrise Hwy., 10am-5pm, T: 45, F: \$45, A: free. Cosmic Comics & Books, 2466 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

Sep 14 NY, Bay Ridge. Baseball Card & Comic Book Show, Masonic Club, 7604 4th Ave. (at 76th St.), 10am-4pm, T: 20-8ft, F: \$50, A: \$1. Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172.

Sep 15 NY, Brooklyn. Collectibles Show, Golden Gate Inn, Knapp St.-Belt Pkwy. (Exit 9), 9am-4pm, T: 60, A: free. Harry Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.

Sep 15 NY, Fredonia. Western NY Comic Book, Baseball Card, Toy, Record & Collectibles Show, Masonic Lodge, 321 E. Main St., 10am-3pm, T: 20, F: \$25, A: free. Perry Albert, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913.

Sep 15 NY, Flushing. All Star Promotions Monthly Comic & Card Show, Jewish Center, 43-00 171st & Northern Blvd., 9am-5pm, T: 60-6ft, 8ft, F: \$32.50-40, A: \$1, or 50¢ with listing. Matthew T. DeRoma, 165-03 32 Ave., Flushing, NY 11358. PH: 718-463-6540.

Sep 15 NY, Long Island (Hauppauge). Island Nostalgia All Card & Comic Book Show, Holiday Inn, Off IIE, Exit 55, A: 75¢, Dennis, PH: 516-724-7422 daily or 516-234-3030 ext. 450 day of show only.

Sep 20 NY, Middletown. Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East, 6pm-10pm, T: 23, F: \$75, A: free. F & M Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940. PH: 914-344-2055.

Sep 22 NY, Flushing. All Star Promotions Monthly Card & Comic Show, Briarwood

Jewish Center, 139-06 86th Ave., 9am-5pm, T: 45, F: \$37.50, A: \$1. Matthew T. DeRoma, PH: 718-463-6540.

Sep 29 NY, Brooklyn. Collectibles Show, Golden Gate Inn, Knapp St.-Belt Pkwy. (Exit 9), 9am-4pm, T: 60, A: free. Harry Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.

Sep 29 NY, Staten Island. Sports Cards & Non-Sports Cards Show, Labett Post, 390 Hylan Blvd. (Staten Island Expy. to Hylan Blvd. Exit), 9:30am-3:30pm, T: 45-6ft, F: \$45, A: \$2. Collectors Showcase, Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632. Bob Giberna, PO Box 984, Belle Mead, NJ 08502. PH: 201-874-4837.

NORTH CAROLINA

Jun 14-16 NC, Charlotte. Heroes Convention, Charlotte Apparel Center, 200 N. College St., Fri. 12noon-6pm, Sat. 10am-6pm, Sun. 11am-6pm, T: 120, F: \$200, A: \$1. \$6, Sat. \$10, Sun. \$9. H. Shelton Drum, PO Box 9181, Charlotte, NC 28299. PH: 704-376-5766 or 800-321-4370.

Jul 13-14 NC, Raleigh. 7th North State Toy & Hobby Show, NC State Fairgrounds, 1025 Blue Ridge Blvd., Sat. 9am-5pm, Sun. 10am-4:30pm, T: 270, F: \$25, A: \$4. adults, \$1. ages 6-12. Carolina Hobby Expo, 3452 Odell School Rd., Concord, NC 28027. PH: 704-786-8373.

NORTH DAKOTA

Aug 24-25 ND, Fargo. Baseball Card & Comic Book Show, Holiday Inn, 13th Ave. S. and I-29, Sat. 9am-5pm, Sun. 10am-4:30pm, T: 42, F: \$45. Kevin J. Bergson, Lantern News, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

OHIO

Jun 9 OH, Canton. Jubilee Comic Book & Science Fiction Convention, Parke Hotel, 4343 Everhard Rd., 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Jun 15-16 OH, Columbus. Baseball Card & Comic Book Show, Scarborough Mall, I-70 at Brice Rd., Sat. 10am-9pm, Sun. 12noon-5pm, T: 65-8ft, F: \$60, A: free. Ron Hilbert, Box 67, Unionville Center, OH 43077. PH: 614-873-4552.

Jun 16 OH, Toledo. Comic-Con, Hamilton Hotel, 2340 Reynolds Rd., 10am-4pm, F: \$35, A: \$1.50. Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.

Jun 22 OH, Chillicothe. 1991 First Capital Comic Book Show, K of C Hall, 570 Douglas Ave., 10am-5pm, F: \$20, for 1, \$35, for 2, A: \$50¢ each, \$1. per family. First Capital Cards, David Vest, PH: 614-775-9212.

Jun 22-23 OH, Columbus. Baseball Card & Comic Book Show, Veterans Memorial Auditorium, 300 W. Broad St., Sat. 10am-6pm, Sun. 10am-4pm, T: 100-12ft, A: free. Peg Cervellini, 854 S. Hamilton Rd., Columbus, OH 43213. PH: 614-861-4591.

Jun 23 OH, Columbus. Midwest Collectors Con, Ramada Inn North, I-71 & SR 161, 10am-4pm, T: 8ft, F: \$50, A: \$2. adults, kids 6-14 \$1, age 6 & under free. Eric Luczaj, PH: 614-261-8740.

Jun 23 OH, Middleburg Hts. Sports Card & Comic Book Show, Tri-City Senior Center, 16699 E. Bagley Rd., 10am-5pm, A: \$1.50. Ron Long, PH: 216-572-4102 or Don Kaye, 216-243-5748.

Jun 29 OH, Mentor. Wonderful World of Collectibles Show, Lakeland Comm. College, Rt. 306 S. & I-90, 10am-5pm, T: 150-8ft, F: \$30, A: \$1. Greg & Cathy Young, 7416 Fern Dr., Mentor On The Lake, OH 44060. PH: 216-257-0045.

Jul 13-14 OH, Niles. Comic Book & Collectible Toy Convention, East Wood Mall, Unit #492, Sat. 10am-9pm, Sun. 12noon-5pm, T: 25-40 8ft, F: \$100, for 1, \$180, for 2, \$255, for 3, A: free. William Kovach, 1509 S. Maple Dr., W. Middlesex, PA 16159. PH: 412-342-7067.

Jul 19-21 OH, Zanesville. Baseball Card, Comic Book & Paper Show, Colony Square Mall, St. Rt. 60 North Maple Ave., Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 75-8ft, F: \$60, A: free. Ron Hilbert, Box 67, Unionville Center, OH 43077. PH: 614-873-4552.

Jul 27 OH, Chillicothe. 1991 First Capital Comic Book Show, K of C Hall, 570 Douglas Ave., 10am-5pm, F: \$20, for 1, \$35, for 2, A: \$50¢ each, \$1. per family. First Capital Cards, David Vest, PH: 614-775-9212.

Jul 27 OH, Dayton. Jubilee Comic Book & Science Fiction Convention, Holiday Inn, Dayton Mall, I-75, exit 44, 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Jul 28 OH, Columbus. Jubilee Comic Book & Science Fiction Convention, Holiday Inn, I-70 at Hamilton Rd., 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Aug 3 OH, Springfield. Jubilee Comic Book & Science Fiction Convention, Holiday Inn, I-70 Exit 54, 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Aug 4 OH, Cleveland. Saturday's Child Nostalgia Fest (C.C.D.F.M.P.S.F.), Days Inn North Randall, 4600 Northfield Rd. (Ohio Rt. 8 at Emory Rd.), 11am-5pm, T: 88, F: \$60, A: \$2. Joe Tricarichi, 2920 Ashurst Rd., Cleveland, OH 44118. PH: 216-932-8595.

Aug 4 OH, Canton. Jubilee Comic Book & Science Fiction Convention, Parke Hotel, 4343 Everhard Rd., 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Aug 24 OH, Chillicothe. 1991 First Capital Comic Book Show, K of C Hall, 570 Douglas Ave., 10am-5pm, F: \$20, for 1, \$35, for 2, A: \$50¢ each, \$1. per family. First Capital Cards, David Vest, PH: 614-775-9212.

Aug 24-25 OH, Columbus. Baseball Card & Comic Book Show, Scarborough Mall, I-70 at Brice Rd., Sat. 10am-9pm, Sun. 12noon-5pm, T: 65-8ft, F: \$60, A: free. Ron Hilbert, Box 67, Unionville Center, OH 43077. PH: 614-873-4552.

Sep 15 OH, Columbus. Jubilee Comic Book & Science Fiction Convention, Holiday Inn, I-70 at Hamilton Rd., 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Sep 28 OH, Chillicothe. 1991 First Capital Comic Book Show, K of C Hall, 570 Douglas Ave., 10am-5pm, F: \$20, for 1, \$35, for 2, A: \$50¢ each, \$1. per family. First Capital Cards, David Vest, PH: 614-775-9212.

\$50¢ each, \$1. per family. First Capital Cards, David Vest, PH: 614-775-9212.

Sep 28 OH, Cincinnati. Jubilee Comic Book & Science Fiction Convention, Hilton, U.S. 42 I-275, 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

OKLAHOMA

OREGON

PENNSYLVANIA

Jun 9 PA, Hazleton. Comic Con, Holiday Inn, Rt. 309, 11am-4pm, T: 50-8ft, F: \$40, for 1, \$70, for 2, Platinum H. Comics, RR #2, P-14, Hazleton, PA 18201. PH: 717-459-0663 or 717-272-5446.

Jun 16 PA, Harrisburg. Jubilee Comic Book & Science Fiction Convention, Sheraton, I-83, Exit 18A, New Cumberland, 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Jun 23 PA, Pittsburgh. Comic Book Convention, Sheraton at Station Square, Great Eastern Conventions, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Jul 21 PA, York. York-Con VII, Holiday Inn, Intersection of I-83 & Rt. 30, 10am-4pm, T: 36, F: \$40, A: \$3. Comic Connection, Ned or Bill, 1201 Carlisle Rd., York, PA 17404. PH: 717-843-6516.

Jul 27 PA, Philadelphia. Comic Book Convention, City Line Holiday Inn, City Ave. at Exit 33 off Schuylkill Expy, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 908-788-6845.

Aug 4 PA, Philadelphia. King of Prussia Extravaganza & Fantair, Gary Sohmers, Wex Rex Collectibles, PO Box 702, Hudson, MA 01749. PH: 508-568-0856.

Aug 4 PA, King of Prussia. Philadelphia Collectibles Extravaganza, Valley Forge Convention Center, PH: 617-229-2414 or 800-759-SHOW (outside Mass.).

Aug 11 PA, Harrisburg. (New Cumberland). Jubilee Comic Book & Science Fiction Convention, Harrisburg West Host Hotel, I-83 exit 18A, 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Aug 18 PA, Allentown. Jubilee Comic Book & Science Fiction Convention, The Hilton, 9th & Hamilton Sts., 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Aug 24 PA, Monroeville. Jubilee Comic Book & Science Fiction Convention, Howard Johnson's, 2750 Mossdale Blvd., 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Aug 25 PA, Altoona. Jubilee Comic Book & Science Fiction Convention, Ramada Hotel, I-81, 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Sep 22 PA, Allentown. Jubilee Comic Book & Science Fiction Convention, The Hilton, 9th & Hamilton Sts., 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

PUERTO RICO

RHODE ISLAND

Jun 20 RI, Lincoln. Comic Book, BB Card & Collectibles Show, Lonsdale Fire Hall, 224 Front St., 4pm-10pm, A: \$1. A & J Promotions, John Ward or Al Pontes, PH: 401-722-0172.

Jul 14 RI, Pawtucket. BB Card & Comic Book Show, Howard Johnson's, Exit 27 off 75, 9am-5pm, T: 22-6ft, F: \$30, A: \$1. R.W. Christie, 300 Shawomet Ave., Warwick, RI 02889. PH: 401-737-0704. J.A.S. Promotions, J. Scungio, 1191 Greenwich Ave., Warwick, RI 02886. PH: 401-732-5122.

Jul 18 RI, Woonsocket. Baseball Card & Comic Book Show, Elks Hall, 380 Social St., 6pm-10pm, T: 42-9ft, F: \$25, A: \$1. Bill Bryda, 1025 Cass Ave., PO Box 1921, Woonsocket, RI 02895. PH: 401-765-0934.

Jul 21 RI, Warwick. Collectors Show, Howard Johnson's Ballroom, 20 Jefferson Blvd. (Exit 15 off I-95), T: 58, F: \$40, A: \$1. J.A.S. Promos, Jonathan Scungio, 1191 Greenwich Ave., Warwick, RI 02886. PH: 401-732-5122.

Aug 11 RI, Providence. All Comic Show, Days Hotel, Exit 3 off I-95, 10am-4pm, T: 30-6ft, F: \$28, A: \$1. Jonathan Scungio, 1191 Greenwich Ave., Warwick, RI 02886. PH: 401-732-5122.

Aug 18 RI, Providence. Pro-Con, Holiday Inn, Attwells Ave. at I-95, 10am-4pm, T: 55, F: \$40, A: \$1.50. Bob Anatone, 1044 Mineral Spring Ave., N. Providence, RI 02904. PH: 401-728-0753 or FAX: 401-728-8577.

Aug 21-25 RI, Warwick. Collectors Show, Warwick Mall, I-95 & I-295, A: free. Joe Valardi, Box 742, Gardner, MA 01440. PH: 508-632-6479.

Aug 25 RI, Providence. Comic Book Hero Memorabilia Marketplace, Holiday Inn, Attwells Ave. at I-95, 10am-5:30pm, T: 30, F: \$40, A: \$3. Richard Irving, PO Box 2370, Pawtucket, RI 02861. PH: 401-725-1489.

Sep 8 RI, Warwick. Collectors Show, Howard Johnson's Ballroom, 20 Jefferson Blvd. (Exit 15 off I-95), T: 58, F: \$40, A: \$1. J.A.S. Promos, Jonathan Scungio, 1191 Greenwich Ave., Warwick, RI 02886. PH: 401-732-5122.

SOUTH CAROLINA

Jul 20 SC, Spartanburg. Spartacon-8, Waccamaw Outlet Mall, I-26 at Exit 17, 10am-8pm, T: 60, F: \$50, A: free. D.W. Howard, 344 Merrimon Ave., Asheville, NC 28801. PH: 803-576-4990.

SOUTH DAKOTA

TENNESSEE

Jun 8 TN, Nashville. Comics & Cards Collector's Expo, Ramada Inn-Opryland, 2401 Music Valley Dr., 10am-5pm, T: 40-6ft, F: \$35, A: \$1. Dana Pinkard, 2549 Redmond Circle, Rome, GA 30161. PH: 404-235-2179 or 404-234-8210.

Jun 29 TN, Chattanooga. Comics & Cards Collector's Expo, Ramada Inn, I-24 & 4th Ave. Exit, 10am-5pm, T: 20-6ft, F: \$35, A: \$1.

\$1. Dana Pinkard, 2549 Redmond Circle, Rome, GA 30161. PH: 404-235-2179 or 404-234-8210.

Jul 6 TN, Knoxville. Comics & Cards Collector's Expo, Ramada Inn, Alcoa Hwy. 129, 10am-5pm, T: 20-6ft, F: \$35, A: \$1. Dana Pinkard, 2549 Redmond Circle, Rome, GA 30161. PH: 404-235-2179 or 404-234-8210.

Jul 14 TN, Nashville. '91 July Blow-Out Sports Card & Comics Show, Quality Inn, Briley Pkwy. & Int'l Dr., 9am-5pm, T: 50-6ft, F: \$25, for 1, \$40, for 2, \$55, for 3, A: \$1. Steve Dillard, 1020 Simms Hts. Rd., Kingston Springs, TN 37082. PH: 615-952-4168.

Jul 19-21 TN, Memphis. Fantasy Con of Memphis, Radisson-Downtown, 185 Union Ave., Fri. 12noon-5pm, T: 32, F: \$60-\$70, A: \$10, for 1 day \$18, for 2 days \$22, for 3 days Tom Feaster, 4730 Poplar #2, Memphis TN 38117. PH: 901-683-7171.

Aug 11 TN, Nashville. '91 July Blow-Out Sports Card & Comics Show, Quality Inn, Briley Pkwy. & Int'l Dr., 9am-5pm, T: 50-6ft, F: \$25, for 1, \$40, for 2, \$55, for 3, A: \$1. Steve Dillard, 1020 Simms Hts. Rd., Kingston Springs, TN 37082. PH: 615-952-4168.

Sep 8 TN, Nashville. '91 July Blow-Out Sports Card & Comics Show, Quality Inn, Briley Pkwy. & Int'l Dr., 9am-5pm, T: 50-6ft, F: \$25, for 1, \$40, for 2, \$55, for 3, A: \$1. Steve Dillard, 1020 Simms Hts. Rd., Kingston Springs, TN 37082. PH: 615-952-4168.

TEXAS

Jun 15 TX, Dallas. Minicon, Dallas Parkway Hilton, 4801 LBJ Freeway at Dallas Parkway, F: \$55-\$60, or \$45-\$50, if purchased 30 days in advance, A: \$2. Bulldog Productions, PO Box 820488, Dallas, TX 75382. PH: 214-350-4305.

DIGRESS

(From Page 96)

of distraction) Chris Claremont has also expanded to distinctly unmutant comics (such as *Black Dragon*) and unmutant novels.

Or look at Bill Sienkiewicz. Remember when he was a Neal Adams clone? And then he drastically reinvented himself and caught lots of attention and kudos. Love his new style or hate it; you still have to admit that the one thing he wasn't doing was recycling himself.

As opposed to other artists whose individual style — if they have any — becomes hopelessly lost beneath panel after panel of swipes from their betters. And no, I'm not thinking of anyone specific here — but if any artists see themselves in that description, well, that's their problem, not mine.

But it's not just the current generation of artists. Many of the artists of the '60s and early '70s were just as highly acclaimed then as the artists of today are now. But there are some who continue to work in the industry today, and, if you compare their work then to their work now, you'll find virtually no difference. These are artists who have become stagnant, and they are no longer creators, because *to create means to do something new*. They are, instead, recyclers, which is normally nice for the environment but in this case is a waste of trees.

I don't mean to be singling out artists here. There are plenty of writers who have fallen into the same trap, as I noted above. Their creative ability has atrophied in favor of just getting the

job done. But writing, to quote the armed services, isn't just a job. It's an adventure.

Writers, artists, actors, directors — they owe it to their audiences to risk screwing up. To risk making a total mess of things, at least once a year.

When a child begins to run, he also has a good chance that he's going to fall flat on his face. But that does not deter him from running. To be a creator means that you must live dangerously, or you are not a creator. You're a hack.

To live dangerously is one of the reasons I changed *The Hulk* yet again. When I first started the series, and readers saw that I was keeping the gray Hulk around, many letter writers demanded that I get rid of him and return to the brainless, "real" green Hulk. But the gray Hulk stayed for almost four years, as sales and reader interest climbed.

The gray Hulk's appeal, however, is the uncertainty about him, and he was in danger of becoming too known a quantity. Hence the lengthy storyline that created the present incarnation of *The Hulk* — one who, by his built-in unstable nature, seems to have a great deal of flexibility to him. Of course, many letter writers are demanding I get rid of the new Hulk and bring back the "real" gray Hulk. So I know I'm doing something right.

To live dangerously is one of the reasons I decided to undertake this column in the first place. I'd never done a weekly column, and wanted to see if I could. Furthermore, I'd never communicated directly with an audience before, instead always

having the luxury of hiding behind characters: investing pieces of my perspective in Rick Jones or *The Hulk* or *Spider-Man*. For all I knew, people would read "BID" and ask the burning question, "Who is this idiot and where does he get off thinking he's a columnist?"

Thus far response has been extremely positive — so positive, in fact, that in recent months I began to get concerned that "BID" might be stagnating. Whether others thought so or not is irrelevant. (I mean, people like much of my earlier comics and novel work which I personally can't stand, because all I see are flaws). I was concerned.

So you may have noticed that in recent weeks, BID has been pushing the envelope a bit more. Discussing personal failures or creating Vic Chalker in order to hold up a mirror to fandom (and risking offending fellow professionals for the purpose of making a point), or even taking stands on various issues.

Curiously, the people I seem to offend most are those who are part of a phenomenon only recently brought to my attention: *The Politically Correct*.

Usually, censorship of thoughts and words is associated with extreme right wingers who try to stamp out thoughts or notions that offend their personal sensibilities. But the Politically Correct are usually far left, free-thinkers gone berserk. They object to thoughts and notions because those thoughts or notions might offend *others*; they are the champions of the trod-upon and misunderstood. As if this offers up an excuse.

Indeed, being Politically Correct is even more insidious than straight-up, right-wing censorship, because it's cloaked with a veneer of being a good samaritan when, in fact, it's holier-than-thou.

As a result we get one letter writer who, while certainly entitled to his own opinions on capital punishment, takes me to task over my mourning the loss of human life by chastising me on behalf of American soldiers, against whom I have said and done nothing. Why? Because any criticism of government policies or any lamenting of war's aftereffects is perceived as a slam against returning soldiers — and this country, still feeling guilty over the cold-shouldering of returning Vietnam vets, has now moved to the other extreme.

Or the letter writer who decided I was making fun of lesbians, when I was, in fact, making fun of Disney, because it's not Politically Correct to make any sort of joking reference to the term "dyke." How alarming

that I found the letter writer's "Scrooge McJew" joke to be a pretty funny rejected Disney character, which would make me anti-Semitic, I suppose — a nice trick, since I'm Jewish. Maybe we could come up with "Fighting Myke, the Kike Dyke," and offend everybody. Thank God he didn't know what "poof" meant.

Perhaps it's because, as a writer, I'm not afraid of words. Words and ideas are friends, not enemies. What I find far more frightening is that we live in a country where both liberals and conservatives are trying to be thought police, and the highest court in the land has, by a 5-to-4 decision, unofficially amended the First Amendment by having it be that Congress shall make no law infringing on free speech, except in certain instances where government money is involved, in which case it's OK.

Remember free speech? Remember free thought?

Remember jokes? Remember America? Nice country, if you can find it.

So for those who were getting overly familiar or comfortable with "BID" — sorry. Welcome to the column of living dangerously.

On a different note, Peter David, with a Bachelor's Degree in journalism, endeavors to nail a scoop which no one has publicized at the time of this writing — *Twin Peaks* is not dead. David Lynch's next major film project will be *Twin Peaks: The Movie*, a major motion picture that will reunite the original cast.

Although there isn't a script yet, it will be co-written and directed by Lynch and be a totally self-contained story. Of course, this may be public knowledge by the time this sees print, since we can't exactly overcome a two-week lag time in publishing. Something should be done about this. Looks like a job for Fighting Myke.



In cooperation with The Walt Disney Company, Kitchen Sink Press enlisted Rocketeer creator Dave Stevens to design, draw, and color a Rocketeer metal sign to coincide with the release of the film. Kitchen Sink is the exclusive licensee of the four-color sign, which will be 16x12" and embossed. Edges will be crimped for sturdiness and safety, and there will be a small hole in each corner for ease of hanging. The sign will come in a blister pack decorated with custom art from the movie; retail price is \$20, and only a few thousand signs will be part of the first pressing. Kitchen Sink said any reprints will be clearly different from the first pressing.

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This is a partial price list of my buying prices of complete Sunday comic strip pages. I am also looking for other comic strips, Daily and Sunday, Golden Age, Silver Age and Underground comic book pages and covers, specialty drawings, Christmas cards etc.

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714-631-3933
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A & S Comics
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(201) 384-2307
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Games-Accessories-Shirts-Posters.

A & S Comics & Cards
396 Cedar Lane
Teaneck, NJ 07666
201-801-0500
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Collector's Center, Inc.
729 Edgar Road
Elizabeth, NJ 07202
908-355-7942
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Kilmer Square
88 Albany Street
New Brunswick, NJ 08901
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201-879-4342
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Harbortowne Plaza
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235 Ridgedale Ave.
Cedar Knolls, NJ 07927
201-898-4734
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Strathmore Shopping Center
Aberdeen, NJ 07747
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Amazing Comics
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Lowest prices, all new DCs always 40% off cover price.

Comics For Sale
166 W. 75th St.
New York, NY 10023
212-787-7943
Thousands of back issues. Low, low prices, R.P.G.S., baseball cards.

Dragon's Den Comics & Cards, Inc.
2614 Central Park Ave.
Yonkers, NY 10710
914-793-3676
New York's best selection of comics, cards and games.

Excalibur Comics and Sports Cards
70-12 Forest Ave.
Ridgewood, NY 11385
718-417-6283
Military miniatures, reissued Marx Products, simulated war games, Strat-O-Matic chess.

FantaCo Enterprises, Inc.
21 Central Ave.
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518-463-1400
Every comic you have ever wanted 7 days a week.

Flash Point
"The Science Fiction & Fantasy Shop"
Harbor Square Mall
134 Main St.
Port Jefferson, NY 11777
516-331-9401
Comics • Science Fiction Books • Dr. Who • Gaming • Bloom County • Star Trek.

Fourth World Comics
418 N. Country Rd., Rt. 25 A
St. James, NY 11780
516-584-5868
The best comic store on Long Island.

Funny Business
656 Amsterdam Ave.
(corner 92nd St.)
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The store the Micronauts (#39) invaded.
700,000 inventory. Classics. Auctions.

M & M Comics & Cards
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Nyack, NY 10960
(914) 358-3335
Rockland County's oldest and best collectibles center. Open Tues. - Sun.

Metro Comics
138 Montague St.
Brooklyn, NY 11201
718-935-0911
Brooklyn's complete selection - everything that's published! New comics every day.

Mike's Comic & Baseball Card Store
147-40 Northern Blvd.
Flushing, NY 11354
718-961-9620-21
New comics 10%-25% off, Golden Age, baseball cards and supplies, major credit cards.

Mint Condition Comic Books & Baseball Cards, Inc.
143 Main Street
Port Washington, NY 11050
516-883-0631
Current & back issues, sports cards, reservation & mail order service, member of CBRI. AMEX accepted.

On The Ball
Shop Rite Plaza Mall
Broadway
Monticello, NY 12701
914-794-2299
Sullivan County's largest Baseball Card & Comic store.

Rick's Baseball Cards & Comics, Inc.
97-16 Metropolitan Ave.
Forest Hills, NY 11375
718-793-0542
Open Mon-Sat 12-7 p.m., Lowest Prices in NY, Wholesale, Mail Order Too!

Rick's Comic Cave
70-25 Austin Street
Forest Hills, NY 11375
718-575-8815
10% off all new comics. Open 7 days. Low prices. Baseball cards, too.

St. Mark's Comics
11 St. Mark's Pl.
New York, NY 10003
212-598-9439 • 212-353-3300
If it's comics, we carry it! New Comics every day!

OHIO

Comic Book World
4103 North Bend Rd.
Cincinnati, OH 45211
513-661-6300
Take I-75 & I-74 West. Exit at North Bend Rd. Left 1-1/2 miles.

Dark Star Books
231 Xenia Ave.
Yellow Springs, OH 45387
513-767-8400
68 South from Interstate 70. Open Every Day. Mail order. VISA/MC.

Don Parker's Records & Comics
122 W. Loveland Ave.
Loveland, OH 45140
513-677-3140
New & Back comics
Gaming & Supplies.
Send want lists, Master/VISA

Funnie Farm Bookstore
328 N. Dixie Drive
Vandalia, Ohio 45377
(513) 898-2794
New/Silver/Golden Age Comics, Sports cards, Games & Miniatures.

Monarch Cards & Comics
2620 Airport Hwy.
Toledo, OH 43609
419-382-1451
Comics, Sports Cards, T-Shirts, Posters, Supplies, open 7 days.

PHANTASY EMPORIUM
117 Calhoun Street
Cincinnati, OH 45219
(513) 281-0606
11+ years; new, used, collectable; science fiction, near Univ. of Cincinnati.

PENNSYLVANIA

Book Swap
110 South Fraser St.
State College, PA 16801
814-234-6005
Central Pennsylvania's comic book store since 1975. Large selection, fair prices.

Captain Blue Hen Comics, Cards & Games
1800 Lincoln Hwy. East
Lancaster, PA 17602
717-397-8011
Pennsylvania's largest, top-notch subscription service. Open seven days a week.

The Comic Store
Station Square
28 McGovern Ave.
Lancaster, PA 17602
717-397-8737
New & old comics, trading cards, games, collectible supplies & newsstand.

Comic Store West
915 Loucks Rd. Northwest Plaza
York, PA 17404
717-845-9198
York's largest & finest. Open 7 days a week. Games, Miniatures, Subscription service.

Comix Connection
Delco Plaza Mall
1201 Carlisle Rd.
York, PA 17404
717-843-6516
Fabulous New Location! Still York's Coolest! Comics, Games, Miniatures, etc.

Dreamscape Comics
404 W. Broad Street
Bethlehem, PA 18018
215-867-1178
New & back issue comics, supplies, games, baseball cards.

Dreamscape Comics
25th Street Shopping Center
Easton, PA 18042
215-250-9818
Located at the 25th Street exit from Route 22.

Golden Unicorn Comics
860 Alter St.
Hazleton, PA 18201
717-455-4645
We have what you want ... over 60,000 back issues.

Phantom Of The Attic
209 S. Main St.
Washington, PA 15301
412-223-9300
Easy access from I-79 and I-70; call from the mail.

Showcase Comics
839 W. Lancaster Ave.
Bryn Mawr, PA 19010
215-527-6236
Philadelphia's back issue specialists! Subscription and back issue search services.

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Pandora's Books
429 Kansas City
Rapid City, SD 57701
605-343-0162
New/old comics, games & more! Mail order, send your want list.

The Book Nook
107 S. Main
Aberdeen, SD 57401
605-225-5566
New and back issue comics, games, baseball cards and supplies.

TENNESSEE

The Great Escape
Gallatin Road at Old Hickory Blvd.
Madison, TN 37115
615-865-8052
Comics, science fiction, gaming, Nintendo, videos, toys, music collectibles. Open daily.

The Great Escape
1925 Broadway
Nashville, TN 37203
615-327-0646
Comics, science fiction, gaming, Nintendo, videos, posters, music collectibles. Open daily.

Collectors World
Elysian Fields Krogers
5751 Nolensville Rd.
Nashville, TN 37211
615-333-9458
Comics, Gaming, CDS, BBC, Sci-Fi, Nintendo, supplies, open every day.

Collectors World
1511 East Main St.
Murfreesboro, TN 37130
615-895-1120
Comics, Gaming, CDS, BBC, Sci-Fi, Nintendo, supplies, open every day

TEXAS

Clint's Books & Comics
7738 Forest Lane
Dallas, TX 75230
214-987-4691
New/back comics, Gaming, SF paperbacks/hardbacks, Posters, Miniatures, T-Shirts.

Clint's Books & Comics
5736 E. Mockingbird
Dallas, TX 75206
214-827-8389
New/back comics, Gaming, Miniatures, Posters, SF paperbacks/hardbacks, T-Shirts.

Clint's Books & Comics
581 W. Campbell #119
Richardson, TX 75080
214-669-2501
New/back comics, Gaming, Miniatures, SF paperbacks/hardbacks, Posters, T-Shirts.

Comics & Records Unlimited
San Antonio, TX
2359 Austin Hwy.
512-653-6588
226 Bitters Rd., Suite 102
512-545-9063
6856 Ingram (in Ingram Square)
512-522-9063
7101 Blanco
512-340-0074
Open Every day! We carry everything!

Nan's Games and Comics, Too!
2011 S.W. Freeway (US-59) at Shepherd
Houston, TX 77098-4805
713-520-8700
"New comics (subscriber discounts), Back-issues, Undergrounds, Magazines, Paperbacks, Games, Cards"

UTAH

Comics Utah #1
258 E. 100 So.
Salt Lake City, UT 84111
801-328-3300
Your one stop fantasy shop. Comics, adventure, games and miniatures.

Comics Utah #2
2985 W. 3500 So.
West Valley, UT 84119
801-966-8581
Your one stop fanasy shop. Comics, adventure, games and miniatures.

Night Flight Comics
Cottonwood Mall
4835 South Highland Drive
Salt Lake City, UT 84117
801-272-8343

Creator appearances, discounts, holds, and over 200,000 back issues available.

VIRGINIA

B & D Comic Shop
3514 Williamson Road, NW
Roanoke, VA 24012
703-563-4161
New issue subscription service; back issues; supplies; RPG games; T-shirts.

Capital Comics Center & Card Collectorama
2008 Mt. Vernon Ave.
Alexandria, VA 22301
703-548-3466
Greater D.C. area; 12-7 Mon-Sat; Comics, New, Old; Supplies, Books, Posters, Cards, Novelties, Games.

Comics & Things
4348 Holland Rd.
Virginia Beach, VA 23452
804-486-5870
New/Old Comics, Supplies, Subscription Service, Cards, Japanimation, Trek, Games

VIRGINIA

Marie's Books & Things
1701 Princess Anne Street
Fredericksburg, VA 22401
703-373-5196
3 exits off I-95, on main drag
across from Hardee's, plenty of parking.

WASHINGTON

Cliff's Comic World
"Where collectors become investors"
5050 State Hwy 303 SW Ste 107
E. Bremerton, WA 98310
206-377-0196
High grade Silver & Golden Age comics, art, cards, Disney, gaming, mail order.

Golden Age Collectables, Ltd.
1501 Pike Place Market
401 Lower Level
Seattle, WA 98101
206-622-9799
Washington's Largest Store! Comics, Japanimation video, Baseball cards, Gaming, and Star Trek!

Jensen's Comics*Cards & More
Fairwood Center
17236 140th S.E. Suite B3
Renton, WA 98058
206-235-7169
New & old comics, collectible toys, full line of sports cards and supplies.

Jensen's Comics*Cards & More
1314 Union Ave. N.E. #9
Renton, WA 98056
206-235-4679
New & old comics, collectible toys, full line of sports cards and supplies.

Lady Jayne's Comics & Books
5969 6th Ave.
Tacoma, WA 98406
206-564-6168
Tacoma's quality science fiction and comic store. Open Sun. - Sat.

WISCONSIN

Belich's Nostalgia World
8228 W. Lincoln
West Allis, WI 53219
414-541-5110
50% off back issues, 50's & 60's toys.

Cover to Cover
511 S. Barstow
Eau Claire, WI 54701
715-832-4252
New comics, back issues, collector supplies, magazine, posters.

F-5 Comics, Baseball Cards & Hobbies
6233 W. Greenfield Ave.
West Allis, WI 53214
414-774-2778
New comics & 50,000 back issues. Baseball cards, Games, Full line of supplies.

Power House Comics
408 W. College Ave.
Appleton, WI 54911
414-733-9339
Full line of new and back issue comics, role playing games & baseball cards. Discount program available.

Power House Comics
618 Gray St.
Green Bay, WI 54303
414-496-0191
Full line of new & back issue comics. Over 100,000 back issues available.

Power House Comics
802 Oregon St.
Oshkosh, WI 54901
414-233-HERO
Full line of new & back issue comics, over 50,000 issues, also baseball cards.

Power House Comics
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Wausau, WI 54401
715-848-9001
Full line new, back issue comics & role-playing games. Discount program available.

Westfield's Comics, Etc.
17125-E W. Bluemound Rd.
Loehmann's Plaza
Brookfield, WI 53005
414-821-0242
10% off new product. Milwaukee's only far-west comic shop. Back issues, games, and more.

Westfield's Comics, Etc.
676 S. Whitney Way
Whitney Square (next to Marshalls)
Madison, WI 53711
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10% off new merchandise. Large back issue selection.
Games-Posters-T-Shirts-Cards-Videos

CANADA

Talkin' Illustrations
804-12st
New Westminster BC,
Canada, V3M 4K4
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Specializing in collectors comics & memorabilia. 20% off new comics, baseball cards plus comic supplies, etc.

Talkin' Illustrations Second Print
9553 Scott Rd.
North Delta, BC, Canada
604-585-2393
Specializing in collectors comics & memorabilia. 20% off new comics, baseball cards plus comic supplies, etc.

COMICS TRADER

June 21, 1991

COMICS BUYER'S GUIDE

101

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ORIGINAL ART

AND COMICS

ORLANDOcon 91

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IT'S TOO LATE TO CHANGE OUR LISTINGS IN SEVERAL PUBLICATIONS...

WE ARE MOVING TO A NEW LOCATION: THE NEWEST, GRANDEST HOTEL:

The CLARION PLAZA

Phone: 9700 INTERNATIONAL DR ORLANDO 32809

BARGAIN RATES \$28 single \$32 double! (You MUST have your reservations IN BY AUGUST 20th (Mention Ocon))

Info: Jim Ivey 561-0810 Ave. Orlando FL 32807

AD#3-91

TERMS: ALL BOOKS ARE NEW. SHIPPING IS \$5.00 PER ORDER. MONEY ORDERS PREFERRED. CHECKS MUST CLEAR. TO RESERVE CALL 515-472-3500 (HOME) BETWEEN 9 AM TO 10 PM CST. OR CALL 515-472-4152 (WORK) AFTER 10 PM CST. OR SEND YOUR ORDER TO JOHN HEMMWAY 700 W. HURLINGTON FAIRFIELD, IOWA 52556

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POSTAGE IS 2.50 FIRST BOOK .50 EACH ADDITIONAL. MINIMUM ORDER \$10 VISA & MC ON ORDERS OVER \$25. IF FOR ANY REASON YOU'RE NOT HAPPY RETURN THE BOOK IN THE SAME CONDITION WITHIN 1 WEEK FOR REFUND. PULP GRADING IS ABOUT ONE STOP BELOW COMICS GRADING. THE TOP CONDITION OF ANY PULP IS VF WITH WHITE PAGES (NEAR IMPOSSIBLE). IF LOOKING FOR ANY DIGESTS SEND WANT LIST.

B. BARRETT BOOKS P.O. BOX 6202 HAYWARD CA 94540 - 6202 (415) 657-1919 10AM - 9PM PACIFIC

ASTOUNDING		
NOV. 33. F with some edge wear. Tear on bc #40	DEC. 40. F. 18	DEC. 40. F. 18
APR. 36. F. some spine wear. \$15	OCT. 41. Wear top near VF 20	JAN. 43. Chipping/else VF 20
APR. 36. VF \$20	APR. 46. Spine wrinkled else VF	JUN. 46. Spine wear on VF \$8
MAY 36. F. edge wear \$25	SEP. 46. 1/4 inch tear fc. small ding spine. \$8	SEP. 46. Better copy, was read once. Some wear fc \$8
AUG. 36. VF \$25	SEP. 46. Edge wear. F. 15	SEP. 46. Edge wear. F. 15
SEP. 36. F. edge wear fc. 25	SEP. 36. F. edge wear fc. 25	SEP. 36. F. edge wear fc. 25
SEP. 36. F. edge wear fc. 25	SEP. 36. F. edge wear fc. 25	SEP. 36. F. edge wear fc. 25
OCT. 36. F. edge wear fc. 25	OCT. 36. F. edge wear fc. 25	OCT. 36. F. edge wear fc. 25
OCT. 36. F. edge wear fc. 25	OCT. 36. F. edge wear fc. 25	OCT. 36. F. edge wear fc. 25
DEC. 36. F. edge wear fc. 25	DEC. 36. F. edge wear fc. 25	DEC. 36. F. edge wear fc. 25
DEC. 36. F. edge wear fc. 25	DEC. 36. F. edge wear fc. 25	DEC. 36. F. edge wear fc. 25
FEB. 37. Wear front cover F	FEB. 37. Wear front cover F	FEB. 37. Wear front cover F
FEB. 37. Wear front cover F	FEB. 37. Wear front cover F	FEB. 37. Wear front cover F
FEB. 37. Wear front cover F	FEB. 37. Wear front cover F	FEB. 37. Wear front cover F
FEB. 37. Edge wear fc. 15	FEB. 37. Edge wear fc. 15	FEB. 37. Edge wear fc. 15
MAR. 37. Some wear fc. 15	MAR. 37. Some wear fc. 15	MAR. 37. Some wear fc. 15
MAR. 37. VG chips. 15	MAR. 37. VG chips. 15	MAR. 37. VG chips. 15
APR. 37. VG cover worn. 15	APR. 37. VG cover worn. 15	APR. 37. VG cover worn. 15
MAY. 37. Staple pushed thru fc. also F. 15	MAY. 37. Staple pushed thru fc. also F. 15	MAY. 37. Staple pushed thru fc. also F. 15
NOV. 37. F. some wear. Pencil dated. 15	NOV. 37. F. some wear. Pencil dated. 15	NOV. 37. F. some wear. Pencil dated. 15
NOV. 37. F. 18	NOV. 37. F. 18	NOV. 37. F. 18
FEB. 38. VF 20	FEB. 38. VF 20	FEB. 38. VF 20
FEB. 38. F. edge wear. 20	FEB. 38. F. edge wear. 20	FEB. 38. F. edge wear. 20
MAR. 38. VF 20	MAR. 38. VF 20	MAR. 38. VF 20
APR. 38. VF 20	APR. 38. VF 20	APR. 38. VF 20
MAY. 38. VF lit up wear. 20	MAY. 38. VF lit up wear. 20	MAY. 38. VF lit up wear. 20
JUN. 38. VF some wear. 15	JUN. 38. VF some wear. 15	JUN. 38. VF some wear. 15
JUN. 38. Fine. 25	JUN. 38. Fine. 25	JUN. 38. Fine. 25
JAN. 39. VG chip fc. 20	JAN. 39. VG chip fc. 20	JAN. 39. VG chip fc. 20
FEB. 39. F. edge chipping 12	FEB. 39. F. edge chipping 12	FEB. 39. F. edge chipping 12

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64 VGMF 200
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159,163 VGMF 200
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BELOW GUIDE, send SASE for "sell" list. Iron Man #2 VF \$88, #11 NrMt \$26. Comicbook Hotline Inc., PO Box 8230, North Bergen, NJ 07047. 201-656-3228.

ENTIRE PERSONAL collection: Frazetta, Corben, Miller, Hernandez, Watchmen, 'Nam, Conan, Warren, Disney, etc. \$1 for list. Don Besom, 35-05 72nd St., #38, Flushing, NY 11372.

ADAM STRANGE! Conan! Thor! Doc Savage! Earthman! Professionally bound! For complete sell-out pricelist send SASE to: Rudy Rankins, 6630 Crosswell, Houston, TX 77087. 713-641-6355.

PLATINUM SPIDERMAN for trade, take Showcase #4 or Amazing Spiderman #1 in VG to fine. 304-768-6523

WE'LL "RACE" out our list of "Winner Circle" comic buys when you "Speed" in your SASE to: Checkered Comics, P.O. Box 44125, Indy, IN 46244-0026.

McFARLANE PORTFOLIO signed and numbered in silver ink asking \$50. Old comics below price guide, new below cover price, some signed. 207-725-4728.

FREE CATALOG discount Marvel, DC, Independent. Many continuous runs, key issues. Call Lizard King Comics at 212-320-3054, 24 hours every day. All catalogs will be mailed together for equal opportunity. All books are bagged, boarded and strictly graded.

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MARVEL, DC, Independents, 1963 thru 1986. Large personal collection for sale. Send \$1 for list. Paul Fuhrman, 21046 Baker Rd. #3, Castro Valley, CA 94546.

INCREDIBLE HULK #181, Amazing Spider-Man #129, VF \$125 each, Hulk #152, Giant Spider-Man #4, VF \$20 each, \$250 takes lot. Spiros Hoveas, 4318 West St., Oakland, CA 94608. 415-658-5001.

BELOW GUIDE! Send SASE for list. Independents, DC, Marvel and even some Undergrounds! Steve Chaput, 1747 65th, Brooklyn, NY 11204.

MARVEL, DC, Independents for sale below Guide. Send 10¢ and a stamp for list. J. Letteri, 12 Viking Rd., Winchester, MA 01890.

4320 GENERAL COMICS, FOR SALE

BELOW CVM today's hottest comics for sale, i.e. Ghost Rider, X-Men, Spider-Man, Superman, Robin, Lobo, and some Dark Horse. Great service at fair prices with no minimum order. Special discounts available, 100% satisfaction guaranteed. Send SASE for list. C.W. Lee Enterprises, 2003 Carls Corner, Bridgeton, NJ 08302.

SELLING: AMAZING Spiderman #129 (Fn) \$200, 121 (VF) \$23, Brave & Bold #54 (Fn) \$50, Groo #1 (Pacific) (VF) \$11.50. Postage: \$2.25. Many more old and new comics on list (Wolverine, 1st New Robin). Send SASE, payments available. Offers considered. Gordon Whitman, 944 Hampton Ct., Valparaiso, IN 46383.

20 DIFFERENT NrMT comic books for only \$10, send your orders to: Shelly Kropac, 329 Aurora Rd., Aurora, OH 44202.

4321 GENERAL COMICS, WANTED

TARZAN SUNDAY Tabloids wanted. 1931, 1932. Also wanted "Song Hits" magazines, thirties and forties. Howard Levine, P.O. Box 8017, Coral Springs, FL 33075-8017.

WANTED: SUNDAY News Comics for 1945, 1946, 1947 and 1948 and Kerry

4400 ORIGINAL ART, FOR SALE

RON LIM art. Hundreds of pages and covers available. Captain America, Silver Surfer, Thanos Quest, etc. Send SASE for a comprehensive list. Dan, PO Box 221512, Sacramento, CA 95822.

TIM KIRK painting: "The Eternal Game." 1977, mixed media, approximately 18"x24", unframed, published in the 1978 J.R.R. Tolkien calendar. Artie Romero, 107 University Dr. #212, Colorado Springs, CO 80910.

4401 ORIGINAL ART, WANTED

NEAL ADAMS \$1,000 and more for Classic DC and Marvel covers. Also buying Neal's paintings, pages, anything nice. Richard Martines, 98-1850 H Kaahumanu St., Pearl City, HI 96782.

ART WANTED: Dave Stevens sketches, pgs. and covers, paying \$100-\$3,000. Mike Golden, Dr. Strange portfolio cover, \$3,000. Neal Adams, Batman, Detective, Deadman, Green Lantern and Brave & the Bold covers, paying \$1,000-\$3,000. Mike Kaluta, Batman Family & Time Warp covers, paying \$800-\$2,000. Barry Smith, Conan covers, paying \$1,000-\$2,000. Berni Wrightson, Swampthing covers, paying \$1,000-\$2,500. Graham Ingels covers and complete stories, paying \$500-\$5,000. Mark Schultz covers, paying \$800-\$1,000. Roy Krenkel sketches, paying \$50-\$800. Brand X Graphics 415-881-7839, P.O. Box 2924, Castro Valley, CA 94546.

SPIDER-MAN WANTED: original pages or covers, anything with Spider-Man, Web, Spectacular, Amazing, Jeremy Mann, Box 329 Garmisch, APO NY 09053.

SPORTS ART: Originals from comics, newspapers, mags., Powell, Mullin, Darvas, J.C. Murphy, etc. Steve Ryson, 7181 Dark Lk. Dr., Clarkston, MI 48346.

4410 BIG LITTLE BOOKS, FOR SALE

200 DIFFERENT, all titles. Flash Gordon, Buck Rogers, Shadow, Green Hornet, etc. SASE for free listing. Howard Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

4411 BIG LITTLE BOOKS, WANTED

ANY MUTT & Jeff books pre-1935. Also, Popeye in "Choose Your Weppins" (Saalfeld BLB). Rudy Palais, Manny Stallman fans please write. Dan Fleming, 1304 Vermont, Lawrence, KS 66044. 913-841-8827.

4420 BOOKS-GENERAL, FOR SALE

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WANTED: RIPLEY'S Believe It or Not! And Hix's Strange As It Seems books. Any condition. Send lists to: Carl Rennhack, 70-05 72nd St., Glendale, NY 11385.

WANTED: HARDY Boy books with dust jackets, fine or better, no brown pages, any out there? Pay \$5 up. Carl Grant, 824 E. Eugie, Phoenix, AZ 85022.

4430 PAPERBACKS, FOR SALE

PAPERBACKS 1930'S to present, we stock a wide variety in all genres. For free sales list write: Attic Books, 707 S. Loudoun St., Winchester, VA 22601.

DOC SAVAGE complete run, Dark Shadows, U.N.C.L.E., James Bond, Star Trek, Space: 1999, Dr. Kildare, Rat Patrol, Invaders, Time Tunnel, Get Smart, Batman, Brady Bunch, Bonanza, Fugitive, Rawhide, Combat, Charlie's Angels, Dr. Syn, Voyage, Equalizer, movie and TV, British, etc. Send SASE with wants or no reply. Also Weird Tales with Robert E. Howard and other Howard items. Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

FREE LISTS for the serious paperback collector. Write for vintage and collectible lists 1 and 2. Indicate specific areas of interest. Free search service, John Garbarino, 118 Cedar Lane, Teaneck, NJ 07666.

4430 PAPERBACKS, FOR SALE

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COLLECT SCIENCE fiction, horror paperbacks? Selling personal collection. Hundreds of prime condition 1960's and 1970's books. Key and difficult titles, authors. Very reasonable prices. Send two stamps to: SFCBG, Box 3711, Bartlesville, OK 74006-3711.

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DOC SAVAGE paperbacks, VG or better, will buy at \$1 each. Also need all Doc fanzines, send lists. Thomas Hof, P.O. Box 2935, University City, MO 63130.

WANTED: NEAR mint copy of Lowther's Superman novel published by Kassel Books. Mark Sappenfield, 414-A W. 89th St., Kansas City, MO 64114.

4450 MAGAZINES, FOR SALE

TV COLLECTIBLES Soundtracks, comics, games, toys - UNCLE, Equalizer, Dark Shadows, Irwin Allen, Batman, more Catalog \$2. TV Guides 1953-1988, TV magazines, catalog \$2. Jim's TV Collectibles, PO Box 4767, San Diego, CA 92164.

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4451 MAGAZINES, WANTED

JAMES BOND, Batman, U.N.C.L.E., Combat, TV Westerns, Avengers, Playgirls, teen, etc. Items such as paperbacks, magazines, games, toys, models, etc. Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

TV GUIDES 1948-1968. Also TV paperbacks, local TV sections, comics, magazines and other items. Send prices and condition. Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

COLLEGE HUMOR mags. Bowdoin: Bear Skin, Tulane: Green Wave, Baylor: Bear's Trail, Ohio: Green Goat. 100's of others. Dean, 8010 Esperanza Bay, Boynton Beach, FL 33436.

WANTED: CREEPY #9, 19, VF-NrMt, Vampirella #3, F-NrMt, 6 ft. J. Davis Frankenstein pin-up, VG-NrMt. John Garcia, 410 10th Palacios, TX 77465. 512-972-6435.

4452 SCIENCE FICTION, FOR SALE

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ANTIQUE & Collectible juke boxes, pinballs, slots, video games, arcade games, gumballs, "The Coin Machine Trader" has it all. A sample \$4, full year \$20. Box 602, Huron, SD 57350.

TIME TRAVEL, Invisibility, Levitation, incredible inquiry books, videos catalog, \$1. Box 2207-76C, Garden Valley, ID 83622.

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TARZAN COMICS, send for free list. Phil Gaudino, 84-19 106 St., Richmond Hill, NY 11418.

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RARE VIDEO animation/old TV catalog, Marvel Super Heroes, Spider-Man, Fantastic Four, Andy's Gang, Network Previews, Dark Shadows, Saturday morning cartoon shows with original commercials, high quality, low prices, send \$1. Peter Lind, Box 4211 Muskegon Heights, MI 49444.

FRAZETTA, CORBEN, Smith, Jones: prints, portfolios, books, magazines, comics, comix. Entire personal collection. \$1 for list. Don Besom, 35-05 72nd St., #3B, Flushing, NY 11372.

DARK SHADOWS MPI home videos, volumes 1-19 \$105. Batman, Son of the Demon Hardcover \$32, NM-M Batman Year Three and A Lonely Place of Dying, 9 comics NM-M \$20. Gary Spears, 3728 Schneidman, Paducah, KY 42003.

YOU'RE PAID to read my video list! You get \$5! Doctor Who, letterboxed movies, and many rare TV shows and movies. Write: John Ingram, 2310 Cimarron St., Los Angeles, CA 90018.

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STUFF AUCTION to include Action Figures, Captain Action, Comics, Monster items, etc. Send 3 stamps for catalog and bid sheet. Auction ends July 14th, 1991. Markowski, 3141 West Platte Ave., Colorado Springs, CO 80904.

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RARE VIDEOS: Superheroes (film, TV), Japanese animation, Dark House comedies, classic mystery, horror and science fiction, send \$2 (refundable) for list. Joseph A. Menize III, 68 Brown St., Tewksbury, MA 01876.

COLLECTIBLES AT fair prices, banks, comics, etc., send SASE for list. Michael Curto, 106-20 Sutter Ave., Ozone Park, NY 11417.

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WORTHLESS BASEBALL cards and other cards bought. We'll buy any and all cards in good condition at 50¢ per hundred. Just ship the cards, up to 20,000, for immediate payment. Passaic Books Center, 594 Main Ave., Passaic, NJ 07055.

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PRO-WRESTLING ILLUSTRATED Super Color Special #9 in any condition with 8-page centerfold intact, also looking for someone in Reading, PA, to record TWA wrestling in LP or SP speed. For trade or \$5. Contact: J. Guenther, 3 Kim Valley, Trenton, NJ 08620.

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HELP! NEED someone to record Uncle Waldo AKA Hoppity Hooper, Underdog off air in Florida. Joe Guenther, 3 Kim Valley Rd., Trenton, NJ 08620.

HELP! NEED someone to record in LP with original ads, off-air Memphis area USWA wrestling, shown weekly, not looking for ESPN edited version. Contact: J. Guenther, 3 Kim Valley, Trenton, NJ 08620.

TWIN PEAKS first 12 episodes desperately needed on VHS. Paying cash. SP or LP speed only. Prefer original tape, not copy, if possible but will take what I can get. 615-794-3764 nights or send price and episodes available to: Lee Ann Shelton, 4011 Arno Rd., Franklin, TN 37064.

I AM looking for items on the British Comedy series, "Black Adder" and anything on its Star Rowan Atkinson. Mary, 3650 Los Feliz #63, Los Angeles, CA 90027.

WANTED: DISNEYLAND Guidebook from 1958 and any from the 1960's. Fine to mint condition. Give condition details and price. Jim Gaines, P.O. Box 19311, Birmingham, AL 35219.

8X10 B/W stills wanted, 60's sitcoms, old movie stars, cheap bulk. Denis Richardson, P.O. Box 81, Charlestown, MD 21914.

4700 NOVELTIES, TOYS, GAMES FOR SALE

PLASTIC MODEL kits: From and of comics, sci-fi, movies, TV, figures, space, etc. \$1 for catalog. John Green, 1821 West Jacaranda, Fullerton, CA 92633.

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WANTED: DRAGONTOOTH miniatures sculpted by Loback. Seventies thru early eighties. Dragons and Monsters preferred. Heritage and Archive miniatures also wanted. Mitchell White, 1418 Basilar Lane, Nassau Bay, Texas 77058. 713-488-3254.

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WANTED: FANZINES from the 1960's to early 70's with art or stories about Kirby or Ditko. Nicholas Caputo, 69-35 64th St., Glendale, NY 11385.

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DAILY AND Sunday, 1895 to 1990. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204.

SEND SASE for Sunday comic list. I also buy Sunday comic sections, better character collections, in 1900-70 era. Claude Held, Box 515, Buffalo, NY 14225.

SEND SASE for my list of comic strip reprint books for sale or trade. Steve Haynie, 423 Smith Grove Rd., Easley, SC 29640. 803-859-9056.

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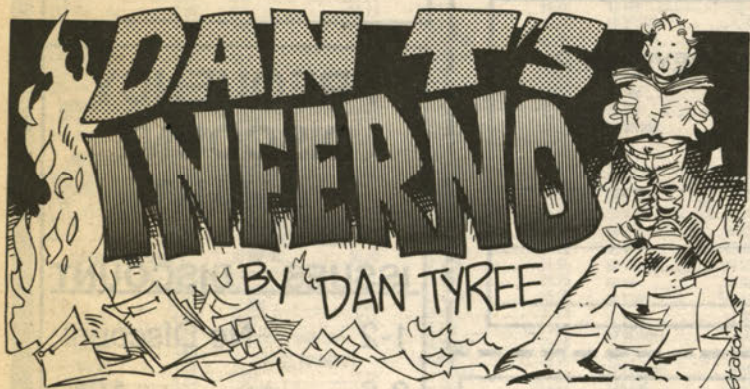
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SUNDAY COMICS wanted 1900-1975. Write for offer or current saleist. David Begin, 138 Lansberry Ct., Los Gatos, CA 95032.

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In a grudging bow to modern society's demand for instant gratification, here's a sneak peak at **CBG** news from six months in the future:

• The Sierra Club announces that DC will be the recipient of an environmental "green" award for promoting its new Impact imprint ("Forget about offset printing, CarlBarks

libraries, direct distribution, Alan Moore, and heart transplants — it's the biggest thing since 1961!") with recycled press releases from Marvel's New Universe.

Spitfire and Kickers Inc. were supposed to present the award in Pittsburgh next month, but a new site must be chosen because Impact plans a decade-shat-

tering epic in which that city is destroyed.

• Rushing to catch up with Russ Cochran's Extra-Large Comics (designed with the fading eyesight of older fans in mind), other publishers are launching specialized comics.

Moon Knight teams with White Bolt, White Widow, and White Panther in a maxi-series that dandruff sufferers can read in public without embarrassment. Beef-flavored copies of *The Edible Hulk* are the perfect gift or fans whose dentures can't handle steak. Prince Namor and TV spokesperson June Allyson join forces in the waterproof graphic novel *The Lost Continence of Mu*. And there's a special edition of *Goofy Adventures* that geeks can roll into "walrus tusks" for being the life of the party.

• DC's big summer 1991 crossover storyline has spawned a spin-off: To appease best-selling Biblical prophecy interpreter Hal Lindsey (who felt the company was trampling on his final-battle turf), DC will let him script his own JSA mini-series; *The Late, Great Planet Earth-Two*.

• In keeping with the current spirit of cooperation and sophistication in the classic newspaper strip market, Chuckie Bestertester of Podunk Press is releasing the Silly Putty reprints of *Terry, Krazy Kat*, and *Little Nemo* with the friendly warning to competitors, "My Pop can whip your pop."

• Owing to the success of its homage to *Lost in Space*, DC's *Star Trek* will soon feature unofficial crossovers with the following: Josephine the Plumber

("Spock's Drain"); Buffalo Bob Smith ("Amok Doody Time"); *The Andy Griffith Show* ("City on the Edge of Mount Pilot" and "Who Mourns For Ernest T.?"); C-SPAN ("A Piece of the Inaction"); Gumby ("I, Clay" and "Clay's Women"); Flip Wilson ("The Devil in the Booth in the back in the Corner in the Dark"); the Harlem Globetrotters ("The Trouble with Dribbles"); *The Lawrence Welk Show* ("Snore Leave"); *In Living Color* ("Give That Two Beams up, Scotty"); and *The Beverly Hillbillies* ("He's Jed, Jim").

Flashback: 10 years ago
Rick and Joanie Caucus are married by Rev. Sloan in Garry Trudeau's *Doonesbury*, published June 18, 1981.
—Greg W. Myers

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4120 Classics For Sale
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4130 DC, For Sale
4131 DC, Wanted
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4150 Disney, For Sale
4151 Disney Wanted
4160 EC, For Sale
4161 EC, Wanted
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4241 Underground, Wanted
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4251 Independents, Wanted
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 SilverAge, For Sale
4311 SilverAge, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted

MISCELLANEOUS

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4421 Books—General, Wanted
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4441 Pulp, Wanted
4450 Magazines, For Sale
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Classification #

20¢ per word, per issue

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	32	33	34	35
36	37	38	39	40	41	42

Please use an additional sheet of paper for larger ads.

FOR OUR RECORDS ONLY:

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
DAYTIME PHONE _____

MAIL WITH PAYMENT TO: COMICS BUYER'S GUIDE,
Classified Ad Dept., 700 E. State St., Iola, WI 54990

PAYMENT:

☐ MASTERCARD ☐ VISA ☐ MONEY ORDER☐ CHECK

CREDIT CARD # _____

EXP. DATE _____

SIGNATURE _____

AD DEADLINES

Ad deadlines
are every
Wednesday.

Make sure your ad copy is
in Iola, WI by noon on the
deadline day. Your ad will
be put in the next
available issue unless
otherwise specified.

FREQUENCY DISCOUNT CHART

ISSUES	DISCOUNT
1-2	No Discount
3-6	10%
7-9	15%
10-12	20%
13-26	25%
27-52	30%

PAYMENT WITH COPY ON ALL CLASSIFIED ADS!

Words _____ x Issues _____ = Total Words _____
(25 word minimum)

Total Words _____ x 20¢ = _____

Total Cost \$ _____

Less Frequency Discount
(see chart above)

Amount
Enclosed \$ _____

AD INFORMATION



700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX #715 445-4087
TELEX #55-6461
(Krause Pub)

Advertising Deadlines

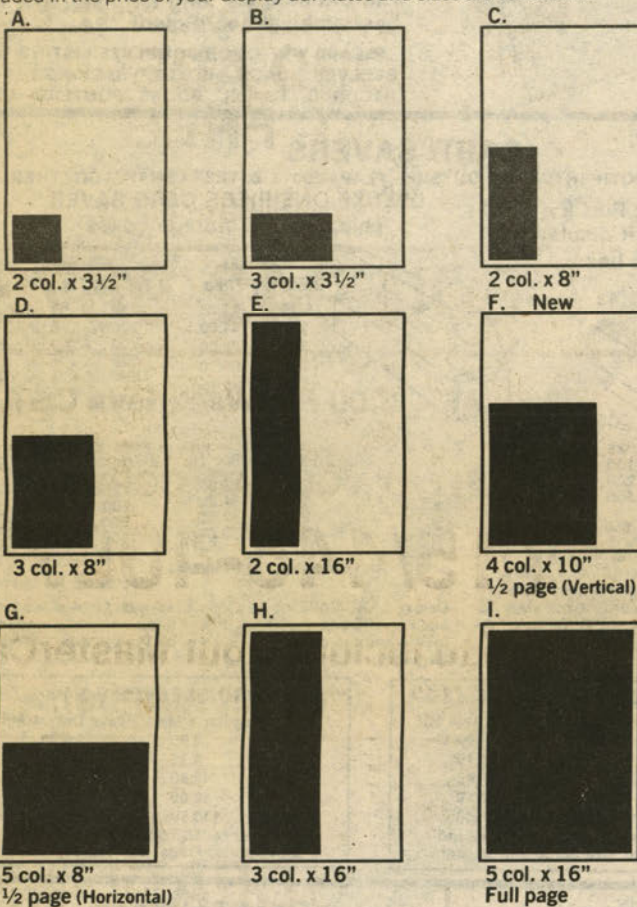
AD DEADLINE	NO. ISSUE	AD DEADLINE	NO. ISSUE
Wed. June 12	920 July 5	Tue. July 2	923 July 26
Wed. June 19	921 July 12	Wed. July 10	924 August 2
Wed. June 26	922 July 19	Wed. July 17	925 August 9

HOW TO ADVERTISE...

Decide what type of ad you need. CBG has several to choose from:

DISPLAY ADVERTISING:

These ads appear throughout COMIC BUYER'S GUIDE, and are available in the eight sizes listed below. Typesetting, photos, artwork, borders and logos are all included in the price of your display ad. Rates and sizes are as follows:



(Price per consecutive issue)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. 2 col. x 3 1/2" (3 1/16" x 3 1/2")	\$51.85	\$50.55	\$47.96	\$45.37	\$42.78
B. 3 col. x 3 1/2" (5 1/16" x 3 1/2")	68.70	66.98	63.55	60.11	56.68
C. 2 col. x 8" (3 1/16" x 8")	95.06	92.68	87.93	83.18	78.42
D. 3 col. x 8" (5 1/16" x 8")	140.74	137.22	130.18	123.15	116.11
E. 2 col. x 16" (7 1/16" x 16")	192.56	187.75	178.12	168.49	158.86
F. 4 col. x 10" (7 1/16" x 10")	219.73	214.24	203.25	192.26	181.28
G. 5 col. x 8" (9 1/16" x 8")	219.73	214.24	203.25	192.26	181.28
H. 3 col. x 16" (5 1/16" x 16")	269.11	262.38	248.93	235.47	222.02
I. 5 col. x 16" (9 1/16" x 16")	395.00	385.13	365.38	345.63	325.88

COMICS TRADER:

This is an area reserved for the "little guy" who wants no-frills advertising with a price to match. \$29.00 buys one of the 12 equal spaces on a Comics Trader page. These spaces can be bought in any multiple of the \$29.00 unit. We'll reduce the ad and handle all the production - just design your ad on an 8 x 10" space and send it with payment. Remember to keep your design simple so your ad will be readable when reduced.

COLLECTOR'S SHOWCASE:

This cost-efficient format in COMIC BUYER'S GUIDE offers you typeset space at a discount. Collector's Showcase units are approximately business card size. You may buy as many units as you want for an ad at a cost of \$19.00 per box. All typesetting, photos, art, borders and logos are done by Krause Publications and are included in the price.

CLASSIFIED DISPLAY:

One column ads, 1-3 inches in length, must appear in the classified section. They may be placed under the various classified headings. This gives you the advantage of targeting the collectors you want to reach while standing out among the smaller word ads in classified. Rates and sizes are as follows:

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. 1 col. x 1" (1 1/16" x 1")	\$14.81	\$14.44	\$13.70	\$12.96	\$12.22
B. 1 col. x 2" (1 1/16" x 2")	20.98	20.46	19.41	18.36	17.31
C. 1 col. x 3" (1 1/16" x 3")	27.17	26.49	25.13	23.77	22.42

CLASSIFIED WORD ADS:

Our "Classifieds" are thriving and heavily read. Base rates are 20¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for errors due to long-hand and illegible copy. For more information see the classified ad form in the classified section.

RETAILER DIRECTORY:

This is a comprehensive listing of comic shops in and around the U.S. \$3.00 a week leads buyers to your store by listing your name, address, phone number, and ten words of copy you choose. May be purchased in 26 or 52 week increments only. For more details see the Retailer Directory pages of this issue.

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The advertisers' index is provided as a reader service. Occasional last minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

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ADDITIONAL INFORMATION

- *Printed roll-fed offset.
- *85 or 100-line screen recommended.
- *Page size 9-13/16" x 16" (59 x 96 1/2 picas.)
- *Five 1-13/16" (11 picas) columns per page with one pica gutter between.
- *One color and black \$130.00
- *Full color (4 color) \$410.00 plus color separation costs) if separations are not provided by advertiser
- *Based on availability.
- *Minimum size color ad 24 inches.

GENERAL INFORMATION

- PAYMENT:** Ads must be accompanied by payment. You may pay with a check, money order, or credit card.
- CREDIT CARDS:** We will accept the following credit cards: VISA, MasterCard, MasterCard II, Barclay Card, Access Card, Eurocard, Diamond Card, Union Card.
- DEADLINE:** For all advertising is noon each Wednesday, unless otherwise stated on deadline card.
- TERMS:** Cash with copy only. All advertisers must provide reference information for the confidential use of the publisher should questions arise.
- CONTRACT RATES** are available for 6, 13, 26, or 52 consecutive issues. Contract rates apply to fulfillment of contract terms. Cancellation of a contract by the advertiser allows the publisher to reinvoice covered ads at the earned rate. This rate card is a part of the advertising contract.
- MINORS** are required to furnish a certificate of responsibility from their parent or guardian before their advertising can be accepted. Write for our convenient form.
- ERRORS:** Typewritten copy is recommended. The publisher is not responsible for errors resulting from longhand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.
- LAYOUT** and design services are provided by Krause Publications for advertisers who do not submit camera-ready copy. Due to the creative and subjective nature of these services, credits will not be allowed for conceptual variations.
- GRADING:** Items offered in any ad must be properly described as to condition, conforming to the standards set forth in Overstreet's "The Comic Book Price Guide". Advertisers may also exercise the option of grading offerings by applying a unique personal system, providing the standards applied are detailed in the ad to avoid confusion.
- RETURN PRIVILEGE:** Except as otherwise specified in any ad, an advertiser must accept the return of any merchandise postmarked within five working days of its receipt by a customer.
- P.O. BOX ADS** are allowed, but permanent home address or place of business of the advertiser must be filed with the publisher before advertisements may be printed.
- SPECIAL PAGE POSITIONS** are available at a premium. Inquire for details.
- ADVERTISING AGENCIES:** There are no agency discounts.
- CAMERA READY** display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reductions, enlargements or mail response key change. Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.
- SPACE RESERVATIONS** available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.
- PRE-PRINTED INSERTS** are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.
- CIRCULATION** is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.
- PROOF OF PUBLICATION:** Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.
- NOTE:** All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc., reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as an acceptance of all rates and conditions under which advertising is at the time sold. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions, which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assume responsibility for any claims arising therefrom made against the publishers. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, fire, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectionable for any reason. This publication does not guarantee and disclaims all knowledge of the right of seller or buyer to contract.

SEND ADS AND PAYMENT TO:

COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990



48 HR SERVICE

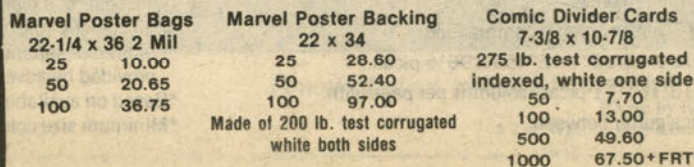
1-800-767-BAGS



SUPERMARKET SELECTION

FOR THE BEST IN PROTECTION

WHEN COMPARING PRICES—REMEMBER—OUR PRICES INCLUDE SHIPPING

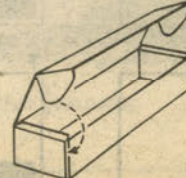


These boxes are strong enough to stand on. They are 275 lb. test corrugated and come with a white finish. The long comic boxes have four thicknesses of cardboard on the ends where the handle holes are for extra strong construction. Our boxes are easy to assemble—Need No Tape Or Glue. Bag's Unlimited boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST.

PAPERBACK BOX	COMPACT COMIC BOX	LONG COMIC BOOK BOX	MAGAZINE BOX
7 3/4 x 4 3/4 x 15	7 3/4 x 11 x 15	7 3/4 x 11 x 26	9 x 11 1/2 x 15
with 3" Deep Cover	with 3" Deep Cover	with 3" Deep Cover	with 3" Deep Cover
Holds up to 20	Holds about 200 Comics	Holds about 300 Comics	Holds about 150 Magazines
3/4" wide paperbacks			
5 17.60	5 17.90	5 21.70	5 20.10
10 26.25	10 27.80	25 90.55	25 73.50
25 53.55	25 57.40	50 120.40 + FRT	50 132.60
50 72.50 + FRT	50 75.00 + FRT	100 205.00 + FRT	100 195.00 + FRT
	Perfect for home or office.	Perfect for conventions and display.	Can be used for lobby cards, magazines, golden age comics and folded one sheet posters.

PLEASE WRITE FOR COMPLETE LISTING OF
SLEEVES, BAGS, BOXES, BACKINGS FOR
RECORDS, CARDS, BOOKS POSTERS, ETC.

& storage box



CS-400		CS-660	
2-7/8 x 3-7/8 x 7		2-7/8 x 3-7/8 x 12-1/2	
25	15.25	25	13.80
100	41.00	100	36.80
200	70.00	200	60.80
500	165.00	500	146.80
Holds up to 410 cards		Holds up to 675 cards	
CS-600		CS-800	
2-7/8 x 3-7/8 x 10		2-7/8 x 3-7/8 x 13-1/2	
25	13.00	25	14.00
100	34.80	100	38.00
200	57.60	200	63.20
500	138.00	500	150.00
Holds up to 610 cards		Holds up to 840 cards	

Great for display and storage of all standard new cards, early 50's Topps cards and unopened packs. This box will hold cards in our standard CARD SAVER SLEEVES. Completely smooth inside.

Deluxe CARD SAVER boxes hold all standard new size sport and non sport cards. Deluxe design has a completely smooth inside and the cover flap tucks in on the outside to avoid damage.

100	2.75	3.00
500	8.25	11.10
1000	11.75	17.95
5000	53.55	77.10
10,000	101.75	146.80

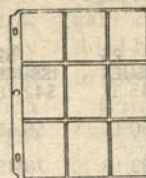
**Fits all current Topps Donruss and
Fleer Regular size cards and stickers**

100	2.95	3.20
500	9.15	11.75
1000	12.60	18.50
5000	58.00	78.20
10,000	110.50	148.95

**Fits all '52 to '56 Topps and many 50's
Non-Sports: Flags, 3-D Tarzan, Etc.**

10	6.70	Tape it shut, stamp it and it's ready to go. Made from 200 lb. test corrugated material. Designed to give maximum shipping protection to your comics.
25	12.95	
50	22.00	
100	35.25	
250	72.50	
500	120.00 + FRT	

100	21.00
200	50.00
500	93.50
1000	175.00



Packed 100 Per Pack
Fits up to 35 cards

100	3.00
500	12.00
1000	21.50
5000	86.00

BAGS UNLIMITED PRESENTS...
THE **ORGANIZERS**

BAGS UNLIMITED'S COMPLETE STORAGE SYSTEM FOR YOUR COLLECTIBLES IS THE MOST COMPREHENSIVE METHOD OF HOME OR OFFICE STORAGE AND DISPLAY. USE OUR PURE VIRGIN POLY BAGS OUR ACID FREE BACKINGS, OUR INDEXED DIVIDER CARDS AND OUR STURDY STORAGE BOXES TO KEEP YOUR COLLECTIONS THEIR MOST USEABLE AND VALUABLE.



Please send street address, no box numbers. All prices subject to change without notice. All bags have 1-3/4" Flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS Alaska, Hawaii, Canada & Foreign Call or Write for Price Quote.

(\$10.00 Minimum Charge Order)

Account No.

QUANTITY	MIL	DESCRIPTION	PRICE
☐ PLEASE CHECK BOX IF ADDRESS HAS CHANGED		SUB TOTAL	
NAME		N.Y. State residents add 7%	
ADDRESS		All Orders Under \$10.00 add \$1.00	
		C. O. D. orders add \$3.50	
		Florida, States West of the Mississippi including entire states of LA, MO, MN add 10%	
NO POST OFFICE BOX NUMBERS		TOTAL	

BAGS UNLIMITED INC., 7 Canal St, Rochester, NY 14608 (716) 436-9006 Fax (716) 328-8526